KORG

Pa800

professional arranger

E 2

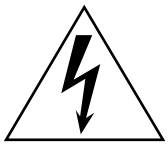
ENGLISH
OS Ver. 1.00
MAN00010002

User's Manual

Important safety instructions

- Read these instructions.
- Keep these instructions.
- Heed all warnings.
- Follow all instructions.
- Do not use this apparatus near water.
- Mains powered apparatus shall not be exposed to dripping or splashing and that no objects filled with liquids, such as vases, shall be placed on the apparatus.
- Clean only with dry cloth.
- Do not block any ventilation openings, install in accordance with the manufacturer's instructions.
- Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
- Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet. (for U.S.A. and Canada)
- Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
- Only use attachments/accessories specified by the manufacturer.
- Unplug this apparatus during lightning storms or when unused for long periods of time.
- Turning off the power switch does not completely isolate this product from the power line so remove the plug from the socket if not using it for extended periods of time, or before cleaning. Please ensure that the mains plug or appliance couple remains readily accessible.
- Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
- Do not install this equipment on the far position from wall outlet and/or convenience receptacle.
- Do not install this equipment in a confined space such as a box for the conveyance or similar unit.
- When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.

WARNING:
TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK DO NOT EXPOSE THIS PRODUCT TO RAIN OR MOISTURE.



The lightning flash with arrowhead symbol within an equilateral triangle, is intended to alert the user to the presence of uninsulated "dangerous voltage" within the product's enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

THE FCC REGULATION WARNING (for U.S.A.)

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

Unauthorized changes or modification to this system can void the user's authority to operate this equipment.

CE mark for European Harmonized Standards

CE mark which is attached to our company's products of AC mains operated apparatus until December 31, 1996 means it conforms to EMC Directive (89/336/EEC) and CE mark Directive (93/68/EEC).

And, CE mark which is attached after January 1, 1997 means it conforms to EMC Directive (89/336/EEC), CE mark Directive (93/68/EEC) and Low Voltage Directive (73/23/EEC).

Also, CE mark which is attached to our company's products of Battery operated apparatus means it conforms to EMC Directive (89/336/EEC) and CE mark Directive (93/68/EEC).

IMPORTANT NOTICE TO CONSUMERS

This product has been manufactured according to strict specifications and voltage requirements that are applicable in the country in which it is intended that this product should be used. If you have purchased this product via the internet, through mail order, and/or via a telephone sale, you must verify that this product is intended to be used in the country in which you reside.

WARNING: Use of this product in any country other than that for which it is intended could be dangerous and could invalidate the manufacturer's or distributor's warranty.

Please also retain your receipt as proof of purchase otherwise your product may be disqualified from the manufacturer's or distributor's warranty.

Data Handling

Data in memory may sometimes be lost due to incorrect user action. Be sure to save important data to the (optional) internal hard disk or to an external USB device. Korg will not be responsible for damages caused by data loss.

Example screens

Some pages of the manuals show LCD screens along with an explanation of functions and operations. All sound names, parameter names, and values are merely examples and may not always match the actual display you are working on.

Cleaning the display

Use a soft cotton cloth to clean the screen. Some materials, such as paper towels, could cause scratches and damage it. Computer wipes are also suggested, provided they are specifically designed for LCD screens.

Do not spray any liquids on the LCD screen directly. Always apply the solution to your cloth first, then clean the screen.

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Liability

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Service and User's Assistance

For service, please contact your nearest Authorized Korg Service Center. For more information on Korg products, and to find software and accessories for your keyboard, please contact your local Authorized Korg distributor. For up-to-date information, please point your web browser to www.korgpa.com.

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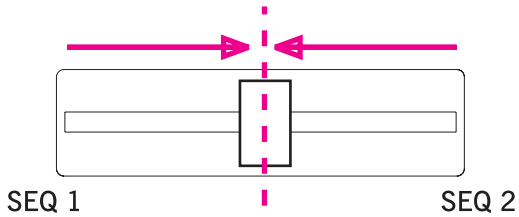
The BALANCE slider

When turning the instrument on, please be assured the BALANCE slider is set to the center. This sets both Sequencer 1 and Sequencer 2 to their maximum level. This will avoid you start a Song without hearing anything.



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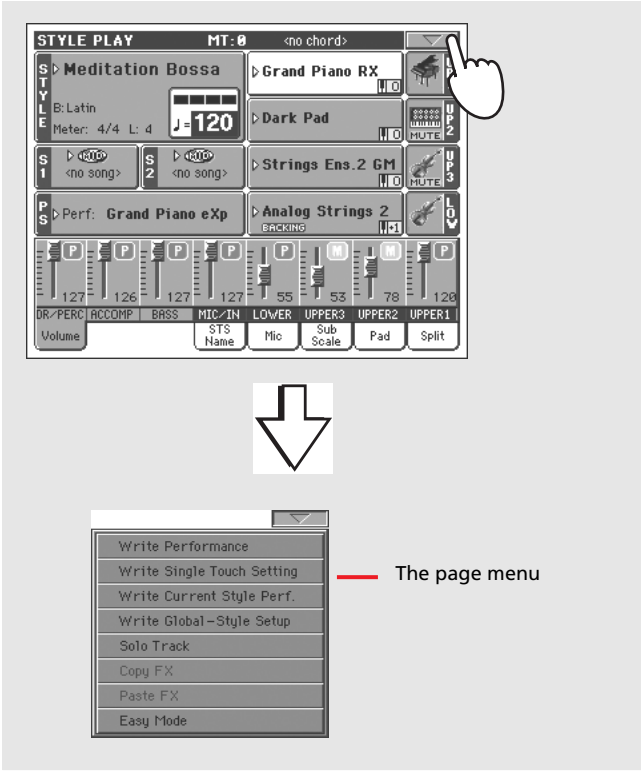
Introduction

Easy Mode

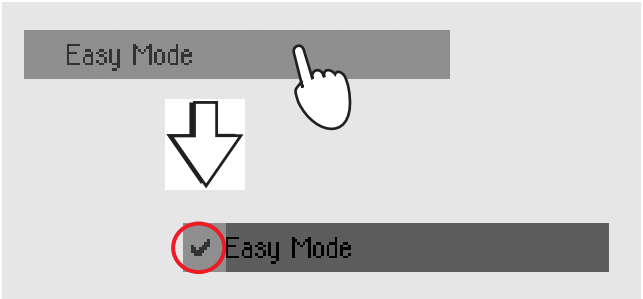
If you have never used an arranger before, we suggest you to switch to the Easy Mode. Easy Mode allows you to play Styles and Songs with a simple user interface, free from the many advanced parameters that you will want to learn at a later date.

Turning the Easy Mode on

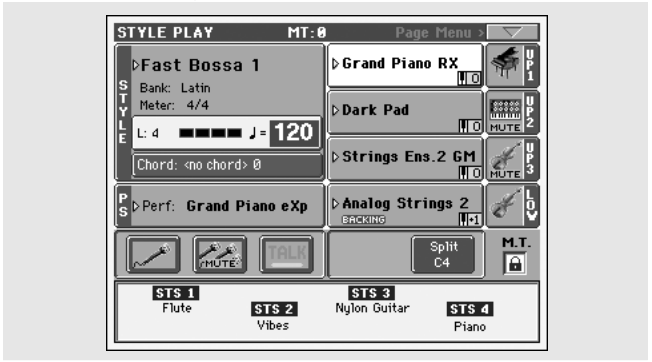
Touch the little rectangle on the top right corner of the display, to open the ***page menu:***



Touch the "Easy Mode" menu item, to make the checkmark appear:



At this point, the Easy Mode has been activated, and the elements in the display appear less cluttered:



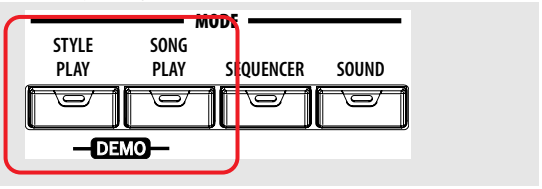
Turning the Easy Mode off

The instrument will stay in this mode even after having been turned off. Repeat the above operation when you want to deactivate the Easy Mode.

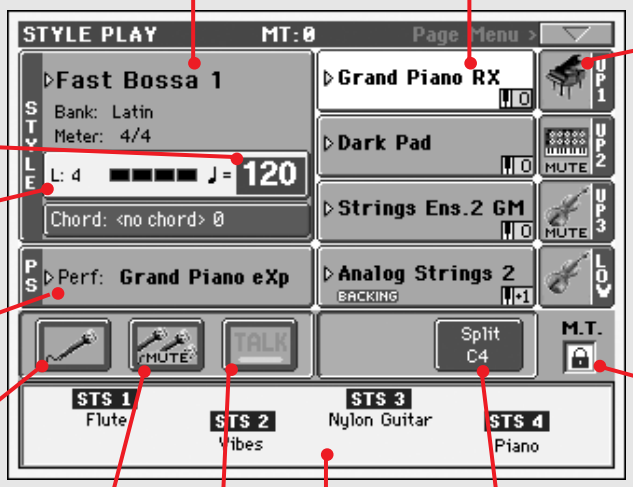
Switching between Styles and Songs

Depending on what you want to play, you must switch to Style Play mode or Song Play mode.

- Press the STYLE PLAY button to switch to the Style Play mode and play Styles. This is the mode you are in when you first turn the instrument on.
- Press the SONG PLAY button to switch to the Song Play mode and play Songs.



The Style Play page in detail



Style name and info. Touch the Style's name to open the Style Select window and choose a different Style. → *page 79*

Sounds assigned to the right hand (UP1 to UP3) and to the left hand (LOW). Touch the Sound's name to open the Sound Select window and choose a different Sound. → *page 78*

Sound icon and status. If the MUTE icon appears, the Sound is in mute and cannot be heard. If the icon does not appear, the Sound is in play and can be heard. → *page 33*

Tempo. Use the DIAL to change it.

Length of the accompaniment pattern, and current beat.

Performance or STS. Touch it to open the Performance Select window and choose a different Performance. Sounds on the keyboard will change. → *page 78*

Touch it to turn the microphone on/off. → *page 68*

Close this lock to avoid transposition when choosing a different Performance or Style. → *page 199*

Touch it to turn the voice harmony on/off. → *page 70*

Touch it to talk to your audience. → *page 71*

Touch here to change the Split Point. → *page 36*

Single Touch Settings (STS). Touch one of them to choose it, or use the dedicated buttons on the control panel. Sounds on the keyboard will change. → *page 80*

Notes:

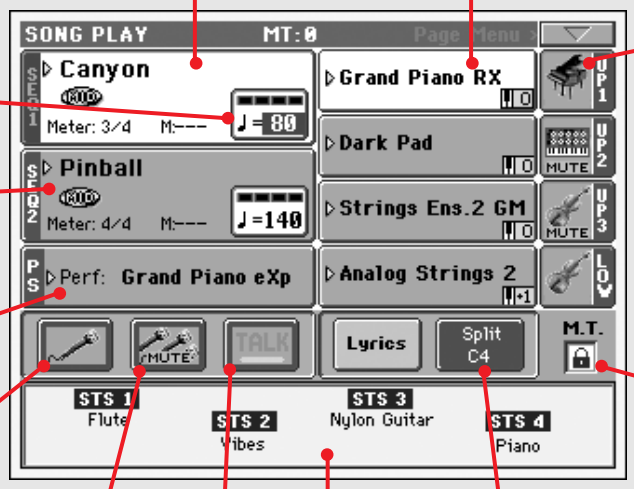
• There are three Sounds for the right hand (Upper 1, Upper 2, Upper 3), and only one Sound for the left hand (Lower). Their names are abbreviated as UP1, UP2 UP3, LOW, and are shown in the right side of the display.

• Right hand (Upper) and left hand (Lower) Sounds are separated by the Split Point.

• Performances and STSs are collections of Sounds. Just choose one of them to change all the Sounds of the keyboard (and, when the STYLE CHANGE LED is lit on the control panel, of the Style).

• Choose a Style to change the musical style of the accompaniment patterns. Touching the Style name in the display is the same as to press one of the buttons of the STYLE section on the control panel.

The Song Play page in detail



Song assigned to Sequencer 1. Touch it to open the Song Select window and choose a different Song. → *page 80*

Sounds assigned to the right hand (UP1 to UP3) and to the left hand (LOW). Touch the Sound's name to open the Sound Select window and choose a different Sound. → *page 78*

Sound icon and status. If the MUTE icon appears, the Sound is in mute and cannot be heard. If the icon does not appear, the Sound is in play and can be heard. → *page 33*

Tempo. Use the DIAL to change it.

Song assigned to Sequencer 2. Touch it to open the Song Select window and choose a different Song. → *page 80*

Performance or STS. Touch it to open the Performance Select window and choose a different Performance. Sounds on the keyboard will change. → *page 78*

Touch it to turn the microphone on/off. → *page 68*

Close this lock to avoid transposition when choosing a different Performance or Style. → *page 199*

Touch it to turn the voice harmony on/off. → *page 70*

Touch it to talk to your audience. → *page 71*

Touch here to change the Split Point. → *page 36*

Touch here to see the Song's Lyrics. → *page 9*

Single Touch Settings (STS). Touch one of them to choose it, or use the dedicated buttons on the control panel. Sounds on the keyboard will change. → *page 80*

Notes:

• As in Style mode, there are three Sounds for the right hand (Upper 1, Upper 2, Upper 3), and only one Sound for the left hand (Lower). Their names are abbreviated as UP1, UP2 UP3, LOW, and are shown in the right side of the display.

• Right hand (Upper) and left hand (Lower) Sounds are separated by the Split Point.

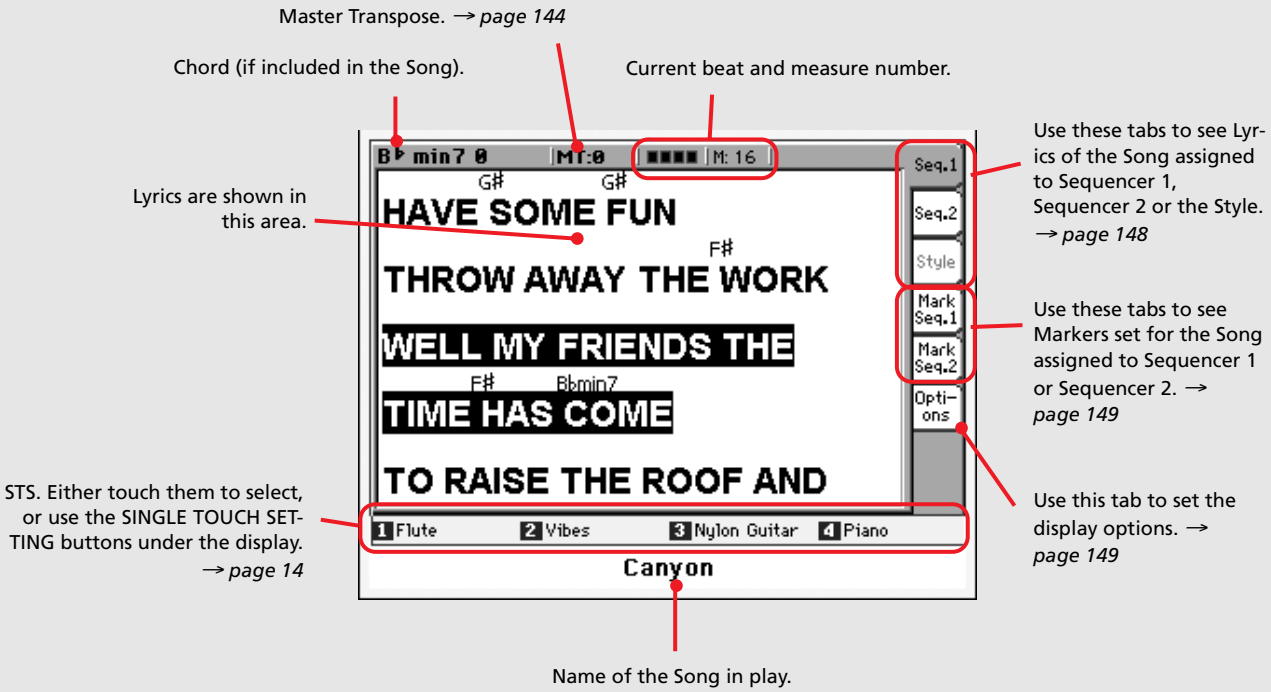
• Performances and STSs are collections of Sounds. Just choose one of them to change all the Sounds of the keyboard.

• Available STSs depend on the Style you last selected.

• Since there are two onboard Sequencers, you can play two Songs at the same time. Mix them using the SEQUENCER BALANCE slider on the control panel.

• Touching a Song name in the display is the same as to press one of the SELECT buttons on the control panel. Each Sequencer has its own SELECT and transport buttons.

The Lyrics page in detail

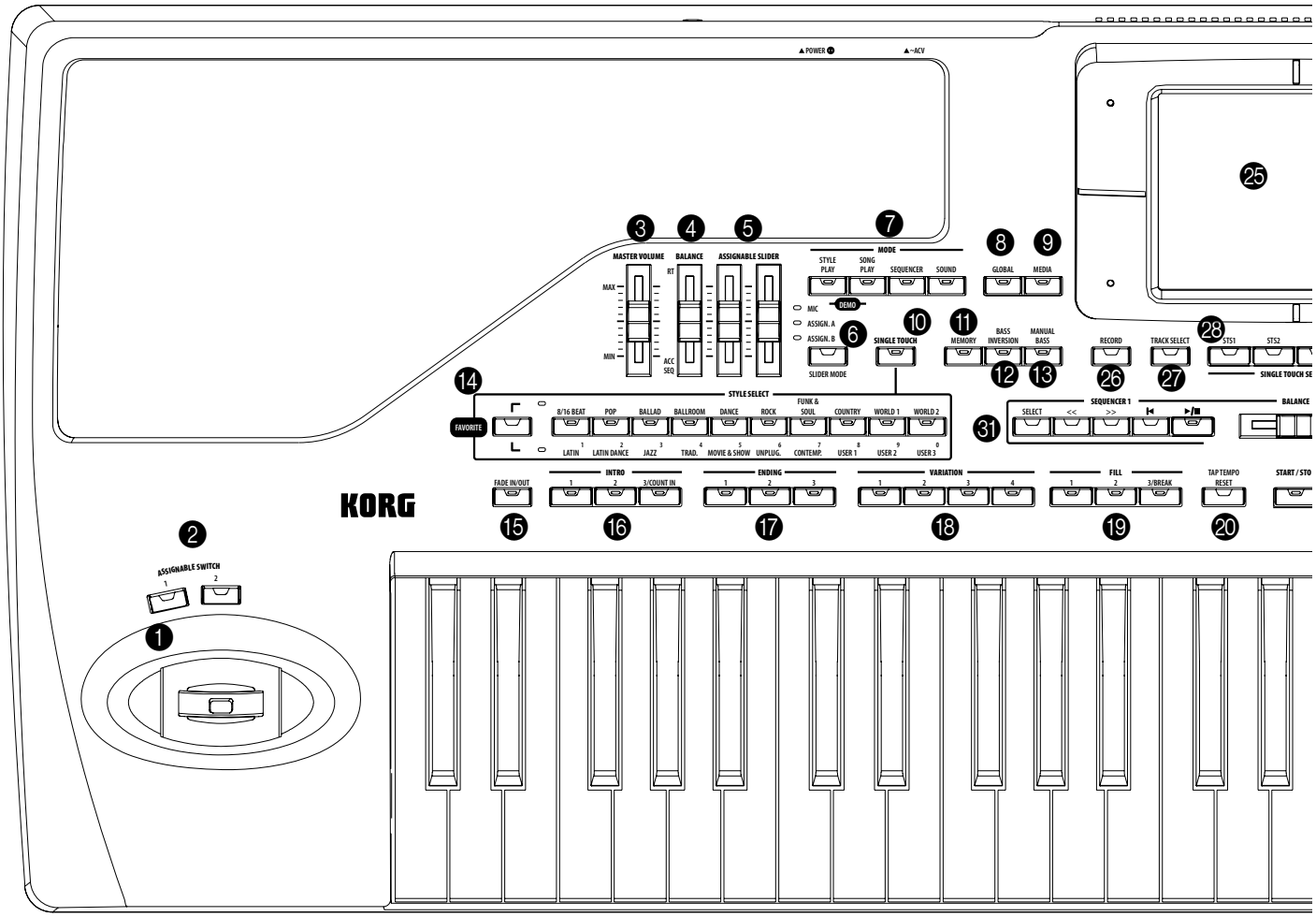

Master Transpose. → page 144
Chord (if included in the Song).
Current beat and measure number.
Lyrics are shown in this area.
Use these tabs to see Lyrics of the Song assigned to Sequencer 1, Sequencer 2 or the Style. → page 148
Use these tabs to see Markers set for the Song assigned to Sequencer 1 or Sequencer 2. → page 149
STS. Either touch them to select, or use the SINGLE TOUCH SETTING buttons under the display. → page 14
Use this tab to set the display options. → page 149
Name of the Song in play.
B♭ min7 0
MT:0
M: 16
Seq.1
Seq.2
Style
Mark Seq.1
Mark Seq.2
Opti-ons
G♯ G♯
HAVE SOME FUN
F♯
THROW AWAY THE WORK
WELL MY FRIENDS THE
F♯ B♭min7
TIME HAS COME
TO RAISE THE ROOF AND
1 Flute
2 Vibes
3 Nylon Guitar
4 Piano
Canyon

Notes:

• Exit from this page by pressing the EXIT button.

• When you switch to a different Sequencer using the SEQUENCER BALANCE slider, the Lyrics shown in the display may change (see "Lyrics/Markers Balance Link" on page 159).

Front panel



❶ JOYSTICK

This joystick triggers different functions, depending on the direction it is moved towards.

X (+/–)	Move the joystick towards the left (–) to lower the pitch, or towards the right (+) to raise it. This is also called Pitch Bend.
Y+	Move the joystick forward to trigger Modulation.
Y–	Move the joystick backward, to trigger the function assigned in Sound mode.

❷ ASSIGNABLE SWITCH

These are freely assignable switches (see “Pad/Switch: Assignable Switch” on page 100 for information on how to assign functions to them).

❸ MASTER VOLUME

This slider controls the overall volume of the instrument, both of the internal speakers, the LEFT/MONO and RIGHT outputs, and the HEADPHONES output. It does not control the volume of the 1 and 2 sub-outputs.

This slider also controls the volume of the microphone connected to the AUDIO INPUT 1, when it is sent to the Voice Processor. It does not control the signal entering the AUDIO INPUTs (1 and 2) when they are directly sent to the outputs, without entering the Voice Processor (see “Audio Output: Audio In” on page 207).

Warning: *At the maximum level, with rich-sounding Songs, Styles or Sounds, the internal speakers of Pa800 might distort during signal peaks. Should this happen, lower the Master Volume a little.*

❹ BALANCE

While in Style Play and Song Play mode, this slider balances the volume of the Keyboard tracks, against the Style (Accompaniment), Pad and Song tracks. This is a relative control, whose effective maximum value is determined by the MASTER VOLUME slider position.

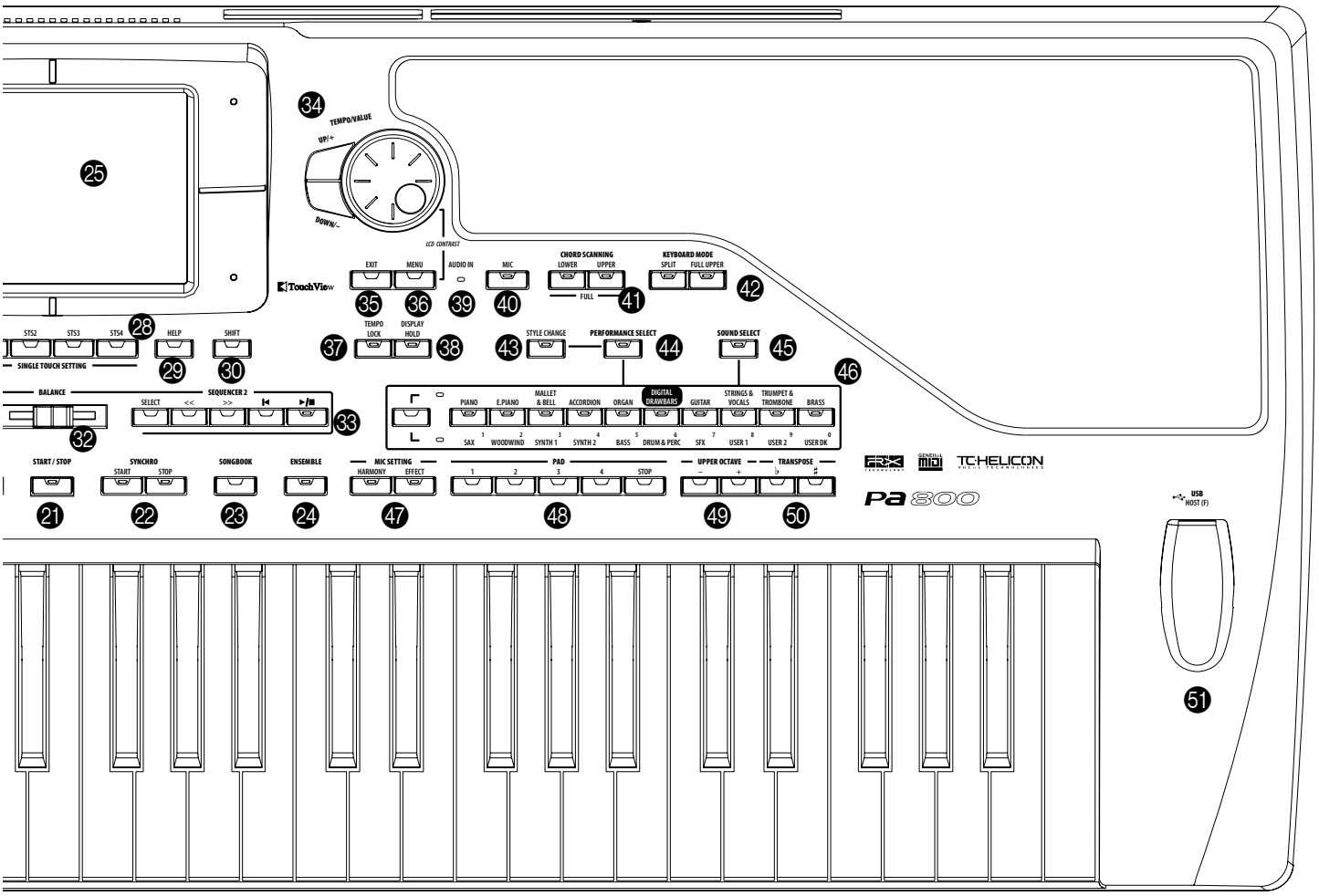
When moved, a magnified version of the virtual slider appears in the display, for more accurate positioning.

Note: *This does not work in Sequencer mode.*

❺ ASSIGNABLE SLIDER

▸GBL[Gbl]

These are freely assignable sliders (see “Controllers: Assignable Sliders” on page 202 for information on how to assign functions to them). Three operating modes are available, and can be selected by pressing the SLIDER MODE button (see below).



SHIFT You can use these sliders to change the volume of several tracks at once. While in Style Play or Sequencer mode, select one of the Upper tracks, or one of the separate Style or Song tracks in the display; then keep the SHIFT button pressed, and move one of these sliders to proportionally change the volume of all similar tracks.

Note: *This does not work in Song Play mode.*

- First select one of the Upper tracks. Then keep SHIFT pressed and move one of the sliders, to proportionally change the volume of all Upper tracks at the same time. *This works in Style Play mode.*
- First press TRACK SELECT and select one of the separate Style tracks. Then keep SHIFT pressed and move one of the sliders, to proportionally change the volume of all Style tracks at the same time. *This works in Style Play mode.*
- Keep SHIFT pressed and move one of the sliders, to proportionally change the volume of all Song tracks at the same time. *This works in Sequencer mode.*

6 SLIDER MODE

▸PERF ▸STS ▸STS^{SB}

Use this button to select one of the three available operating modes for the sliders. The sliders can be freely programmed in Global mode (see "Controllers: Assignable Sliders" on page 202).

MIC While this mode is active, the sliders control two parameters related to the microphone. By default, the left slider controls the volume, while the right one controls the FX level.

ASSIGN. A First set of freely assignable controls.

ASSIGN. B Second set of freely assignable controls.

7 MODE section

Each of these buttons recalls one of the instrument's operating modes. When selected, each mode excludes the others.

STYLE PLAY Style Play mode, where you can play Styles (automatic accompaniments) and play up to four Keyboard tracks and four Pad tracks.

In the main page, Keyboard tracks are shown in the right half of the display. You can reach the main page by pressing EXIT from any of the Style Play edit pages. If you are in a different operating mode, press STYLE PLAY to recall the Style Play mode. If Keyboard tracks are not shown in the display, press the TRACK SELECT button to see them.

This operating mode is automatically selected when turning the instrument on.

SONG PLAY — Song Play mode, where you can play back Songs in Standard MIDI File (SMF or KAR) format. Since the Pa800 is equipped with two sequencers, you can even play two Songs at the same time, and mix them with the SEQUENCER BALANCE slider.

In addition to the Song tracks, you can play up to four Keyboard tracks along with the Song(s). In the main page, Keyboard tracks are shown in the right half of the display. You can reach the main page by pressing EXIT from any of the Song Play edit pages. If you are in a different operating mode, press SONG PLAY to recall the Song Play mode. Use the TRACK SELECT button to cycle between Keyboard and Song tracks.

SEQUENCER — Sequencer mode, where you can play, record or edit a Song. The Backing Sequence mode lets you record a new Song based on the Keyboard and Style tracks, and save it as a new Standard MIDI File.

SOUND — Sound mode, to play single Sounds on the keyboard, or edit them. By pressing RECORD you can enter the Sampling mode, Pa800 full-featured sampler.

DEMO — Press the STYLE PLAY and SONG PLAY buttons together to select the Demo mode. This mode lets you listen to some Demo Songs, to let you understand the sonic power of the Pa800.

❽ GLOBAL

This button recalls the Global edit environment, where you can adjust various global settings. This edit environment overlaps any operating mode, that still remains active in the background. Press EXIT to go back to the underlying operating mode.

❾ MEDIA

This button recalls the Media edit environment, where you can execute various operations on files and storage devices (Load, Save, Format, etc…). This edit environment overlaps any operating mode, that still remains active in the background. Press EXIT to go back to the underlying operating mode.

❿ SINGLE TOUCH

This button turns the Single Touch and Variation/STS Link functions on or off.

On — When a different Style (or the same again) is selected, a Single Touch Setting (STS1) is automatically selected. The Keyboard sounds and effects will change, along with the Style sounds and effects. Pad sounds will change too.

Flashing — Variation/STS Link function activated. This function makes each Variation recall the corresponding STS when selected. For example, select Variation 2, and STS 2 will be automatically recalled; select Variation 3, and STS 3 will be automatically recalled.

Off — When you select a different Style (or the same again), the Style sounds and effects will change, as well as Pad sounds. The Keyboard sounds and effects will not change.

⓫ MEMORY ▸SB

This button turns the Lower and Chord Memory functions on or off. Go to the "Preferences: Style Preferences" edit page (Style Play mode, see page 101) to decide if this button should be a Chord Memory only, or a Lower/Chord Memory button. When it works as a Lower/Chord Memory:

Note: *This function can be automatically activated by playing the keyboard harder. See "Velocity Control" on page 101.*

On — The sound on the left of the split point, and the chord for the automatic accompaniment, are kept in memory even when you raise your hand from the keyboard.

Off — The sound and chords are released as soon as you raise your hand from the keyboard.

⓬ BASS INVERSION ▸PERF ▸STS ▸STS^{SB}

This button turns the Bass Inversion function on or off.

Note: *This function can be automatically activated by playing the keyboard harder. See "Velocity Control" on page 101.*

On — The lowest note of a chord played in inverted form will always be detected as the root note of the chord. Thus, you can specify to the arranger composite chords such as "Am7/G" or "F/C".

Off — The lowest note is scanned together with the other chord notes, and is not always considered as the root note.

⓭ MANUAL BASS ▸PERF ▸STS ▸STS^{SB}

This button turns the Manual Bass function on or off.

Note: *When you press the MANUAL BASS button, the Bass track volume is automatically set to its maximum value. The volume is automatically set back to the original value when the MANUAL BASS button is deactivated.*

On — The automatic accompaniment stops playing (apart for the Drum and Percussion tracks), and you can manually play the Bass track on the Lower part of the keyboard. You can start the automatic accompaniment again by pressing one of the CHORD SCANNING buttons.

Off — The bass track is automatically played by the Style.

⓮ STYLE SELECT section ▸PERF

Use these buttons to open the Style Select window and select a Style. See "Style Select window" on page 79.

The leftmost button lets you select the upper or lower row of Style banks, or the Favorite Style banks. Press it repeatedly to select one of the rows. (After both LEDs have turned on, press the button again to turn them off).

Upper LED On — Upper-row Styles selected. These are ten factory-programmed banks.

Lower LED On — Lower-row Styles selected. These are seven factory-programmed banks, plus three user-programmed banks.

Both LEDs On — FAVORITE Styles selected. These are custom-made banks.

A word about Style banks and names. Styles in banks from "8BEAT/16 BEAT" to "WORLD 2", and from "LATIN" to "CON-

TEMP." are standard Styles, the user can't normally overwrite with a Load operation (unless you remove the protection; see "Factory Style and Pad Protect" on page 235).

Styles in banks from "USER1" to "USER3" are location where you can load new Styles from an external device, or save newly created or edited Styles.

Like the User Styles, Styles in the "FAVORITE" banks are locations where you can load new Styles from an external device, or save newly created or edited Styles. In addition, you can edit the names of these banks as it appears in the display, so that you can have a custom set of Styles. See "The Favorite banks" on page 105.

Each button (Style bank) contains four pages, each with up to eight Styles. Repeatedly press a bank button to cycle between the available pages.

SHIFT If you keep the SHIFT button pressed, and press one of the buttons of this section, the "Write Style Performance" window appears in the display, and you can save the current Style Performance (see "Write Style Performance dialog box" on page 105).

⓯ FADE IN/OUT

When the Style or Song is not playing, press this button to start it with a volume fade-in (the volume goes from zero to the maximum).

When the Style or Song is playing back, press this button to stop it with a volume fade-out (the volume gradually decreases).

You don't need to press START/STOP or PLAY/STOP to start or stop the Style or Song.

Note: *This does not work in Sequencer mode.*

⓰ INTRO 1-3/COUNT IN buttons ▸PERF ▸PERF^{Sty} ▸SB

These buttons set the arranger in Intro mode. After pressing one of these buttons, start the Style, and it will begin with the selected intro. The INTRO LED automatically goes off at the end of the intro.

Press them twice (LED blinking) to let them play in loop, and select any other Style element (Fill, Intro, Variation…) to exit the loop.

Note: *Intro 1 plays a short sequence with different chords, while Intro 2 plays on the latest recognized chord. Intro 3 is usually a one-bar Count In.*

⓱ ENDING 1-3 buttons ▸PERF ▸PERF^{Sty} ▸SB

While the Style is running, these three buttons trigger an Ending, and stop the Style. Press one of them, and the Style will stop running with an Ending. If pressed while the Style is stopped, they act as three additional Intros.

Press them twice (LED blinking) to let them play in loop, and select any other Style element (Fill, Intro, Variation…) to exit the loop.

Note: *Ending 1 plays a short sequence with different chords, while Ending 2 plays on the latest recognized chord. Ending 3 starts immediately, and is just two measures long.*

⓲ VARIATION 1-4 buttons ▸PERF ▸PERF^{Sty} ▸SB

Each of these buttons selects one of the four variations of the current Style. Each variation can vary in patterns and sounds.

⓳ FILL 1-3/BREAK buttons ▸PERF ▸PERF^{Sty} ▸SB

These buttons trigger a fill-in. Press them twice (LED blinking) to let them play in loop, and select any other Style element (Fill, Intro, Variation…) to exit the loop.

Note: *Fill 3 is usually a Break.*

Note: *This function can be automatically activated by playing the keyboard harder. See "Velocity Control" on page 101.*

⓴ TAP TEMPO/RESET

This is a double-function button, acting in a different way depending on the Style status (stop/play).

Tap Tempo: When the Style is not playing, you can "beat" the tempo on this button. At the end, the accompaniment starts playing, using the "tapped in" tempo.

Reset: When you press this button while the Style is playing back, the Style pattern goes back to the beginning of measure 1.

㉑ START/STOP

Starts or stops the Style running.

Note: *This function can be automatically activated by playing the keyboard harder. See "Velocity Control" on page 101.*

SHIFT You can reset all 'frozen' notes and controllers on the Pa800 and any instrument connected to its MIDI OUT or the USB Device port, by using the "Panic" key combination. Just press SHIFT + START/STOP to stop all notes and reset all controllers.

㉒ SYNCHRO START / STOP buttons ▸SB

These buttons turn the Synchro Start and Synchro Stop functions on or off. This lets you decide if you must press START/STOP to start and/or stop a Style, or just play the keyboard.

Start On, Stop Off

In this situation, just play a chord in the chord recognition area (usually under the split point, see "CHORD SCANNING section" on page 15) to automatically start the Style. If you like, turn one of the INTROs on before starting the Style.

Start On, Stop On

When both LEDs are lit, raising your hands from the keyboard momentarily stops the Style running. If you play a chord again, the Style starts again.

Start Off, Stop Off

All Synchro functions are turned off.

㉓ SONGBOOK

Press this button to recall the SongBook mode. While in this mode, you can browse through the music database.

SHIFT You can jump to the SongBook > Custom List page by keeping SHIFT pressed, and pressing the SONGBOOK button.

㉔ ENSEMBLE ▸PERF ▸STS ▸STS^{SB}

This button turns the Ensemble function on or off. When on, the right-hand melody is harmonized with the left-hand chords.

Note: *The Ensemble function works only when the keyboard is in SPLIT mode, and the LOWER Chord Scanning mode is selected.*

㉕ COLOR TOUCHVIEW™ GRAPHICAL DISPLAY

Use this display to interact with the instrument. To set the display contrast, keep the MENU button pressed, and turn the DIAL counter-clockwise to decrease brightness, or clockwise to increase it.

㉖ RECORD

This button sets the instrument to Record mode (which one depends on the current operating mode).

㉗ TRACK SELECT

Depending on the operating mode, this button switches between the various track views.

STYLE PLAY MODE

Toggles between Keyboard and Style tracks.

SONG PLAY MODE

Toggles between Keyboard tracks, Song tracks 1-8, and Song tracks 9-16.

SEQUENCER MODE

Toggles between Song tracks 1-8 and Song tracks 9-16.

㉘ SINGLE TOUCH SETTING buttons

These buttons allow to select up to four Single Touch Settings. Each of the Styles and SongBook entries includes a maximum of four Single Touch Settings (STS), to automatically configure Keyboard tracks and effects, and the Voice Processor, at the touch of a finger. When the SINGLE TOUCH LED is lit, an STS is automatically selected when selecting a Style.

SHIFT If you keep the SHIFT button pressed, and press one of the buttons of this section, the "Write STS" window appears in the display, with the current STS already selected, and you can save the current keyboard track settings in a STS (see "Write Single Touch Setting dialog box" on page 104).

㉙ HELP

Press this button to open the context-sensitive Help.

㉚ SHIFT

With this button held down, pressing certain other buttons gives access to a second function.

㉛ SEQUENCER 1 TRANSPORT CONTROLS

Pa800 is equipped with two sequencers (Sequencer 1 and Sequencer 2), each with its own set of transport controls. The Sequencer 1 group is also used for the Sequencer mode.

<< and >> Rewind and Fast Forward commands. If you use them while the Song is in play, they make it scroll back or forward.

When pressed once, these buttons move the Song to the previous or following measure. When kept pressed, they make the Song scrolling continuously, until you release them.

In Sequencer mode, if you set a Locate Measure other than 1, the Song goes back up to that measure (see "Locate measure" on page 171).

SHIFT In Jukebox mode (Sequencer 1), keep the SHIFT button pressed, and press these buttons to scroll to the previous or next Song in the Jukebox list (see "Jukebox Editor" on page 156).

⏮ (HOME) Sends the Song Position back to measure 1 (i.e., the beginning of the Song).

In Sequencer mode, if you set a Locate Measure other than 1, the Song Position goes back to that measure (see "Locate measure" on page 171).

▶/■ (PLAY/STOP)

Starts or stops the Song from the current Song Position.

SHIFT In Song Play mode, pressed while keeping SHIFT pressed, starts both sequencers at the same time.

㉜ SEQUENCER BALANCE slider

In Song Play mode, this slider balances the volume of the two on-board sequencers. When fully on the left, only Sequencer 1 can be heard. When fully on the right, only Sequencer 2 can be heard. When in the middle, both sequencers play at full volume.

This slider does not work in Style Play or Sequencer mode.

㉝ SEQUENCER 2 TRANSPORT CONTROLS

Transport controls for Sequencer 2. See instructions for Sequencer 1 above.

㉞ TEMPO/VALUE section ▸PERF ▸PERF^{Sty} ▸SB

The DIAL and the DOWN/- and UP/+ buttons can be used to control the Tempo, assign a different value to the selected parameter in the display, or scroll a list of files in the Song Select and Media pages.

DIAL Turn the dial clockwise to increase the value or tempo. Turn it counter-clockwise to decrease the value or tempo.

SHIFT When used while pressing the SHIFT button, this control always acts as a Tempo control.

MENU When used while pressing the MENU button, this control always acts as a Display Contrast control.

DOWN/- and UP/+

DOWN/- decreases the value or tempo; UP/+ increases the value or tempo.

Press both buttons together to reset the Tempo to the value memorized in the selected Style.

㉟ EXIT

Use this button to perform various actions, leaving from the current status:

- exit the edit menu page, without selecting any item
- make the page menu disappear, without selecting any item
- return to the main page of the current operating mode
- exit the Global or Media edit environment, and return to the current page of the current operating mode
- exit from a Style, Performance or Sound Select window

㊱ MENU

This button opens the edit menu page for the current operating mode or edit mode. After opening an edit menu, you can jump to one of the edit sections by touching the corresponding button in the display.

Otherwise, press EXIT to return to the main page of the current operating mode, or the current page of the underlying operating mode.

See the relevant chapter devoted to each operating mode or edit environment, to see their "maps" in detail.

㊲ TEMPO LOCK

This button turns the Tempo Lock and Link Mode functions on or off.

On — When you select a different Style or Performance, or select a different Song, the tempo does not change. You can still manually change it, by using the DIAL.

The Link Mode is also turned on for the Song Play mode. Tempo is the same for both Sequencers.

Off — When you select a different Style or Performance, or select a different Song, the memorized tempo is automatically selected.

The Link Mode is also turned off for the Song Play mode, so each Sequencer plays with its own Tempo.

㊳ DISPLAY HOLD

This button turns the Display Hold function on or off.

On — When you open a temporary windows (like the Sound Select window), it remains in the display until you press EXIT or an operating mode button.

Off — Any temporary window closes after a certain time.

㊴ AUDIO IN LED

This LED shows the level of the audio signal entering the INPUT connectors. Three different colors (green, orange, red) show the level. Try to keep the level so that this LED remains on green most of the time, with orange appearing at signal peaks. Never go to red.

Off — No signal entering.

Green — Low- to mid-level signal entering. If the LED turns off too often, the input gain is too low. Use the GAIN controls and/or the source device's volume to raise the input level.

Orange — Slight overload in the signal path. This is fine if it turns on only on signal peaks.

Red — Clipping is occurring in the signal path. Use the GAIN controls and/or the source device's volume to lower the input level.

See page 19 for more information on the INPUTs and volume control.

㊵ MIC

Press this button to turn the microphone input on or off. The LED shows the status of the microphone section.

On — The microphone input is turned on.

Off — The microphone input is turned off.

SHIFT If you keep the SHIFT button pressed, and press this buttons, the Voice Processor Setup > Setup page will appear (see "Voice Processor Setup: Setup" on page 212).

㊶ CHORD SCANNING section ▸PERF ▸STS ▸STS^{SB}

In Style Play and Sequencer-Backing Sequence mode, use these buttons to define the way chords are recognized by the arranger.

LOWER — Chords are detected below the split point. The number of notes you should play to form a chord is defined by the Chord Scanning Mode parameter (see "Chord Recognition Mode" on page 101).

UPPER — Chords are detected above the split point. You must always play three or more notes to let the arranger recognize a chord.

FULL (both LEDs On) — Chords are detected on the full keyboard range. You must always play three or more notes to let the arranger recognize a chord. (You can use this mode even when the Split Keyboard Mode is selected).

OFF — No chords detected. After pressing START/STOP, only the Drum and Percussion accompaniment tracks can play.

㊷ KEYBOARD MODE section ▸PERF ▸STS ▸STS^{SB}

These buttons define how the four Keyboard tracks are positioned on the keyboard.

SPLIT — The Lower track plays below the split point, while the Upper 1, Upper 2 and Upper 3 tracks play above it. By default, selecting this keyboard mode automatically selects the Lower chord scanning mode (see "Chord Recognition Mode" on page 101).

FULL UPPER — The Upper 1, Upper 2 and/or Upper 3 tracks play on the whole keyboard range. The Lower track does not play. By default, selecting this keyboard mode automatically selects the Full chord scanning mode (see "Chord Recognition Mode" on page 101).

㊸ STYLE CHANGE

This button turns the Style Change function on or off.

On — When you select a Performance, the Style might change, according to which Style number is memorized onto the Performance.

Off — When you select a Performance, the Style and Style track settings remain unchanged. Only Keyboard track settings are changed.

44 PERFORMANCE SELECT

Press this button to use the SOUND/PERFORMANCE SELECT section to select a Performance.

45 SOUND SELECT

Press this button to use the SOUND/PERFORMANCE SELECT section to select a Sound, and assign it to the selected track.

46 SOUND/PERFORMANCE SELECT section

▸PERF ▸STS ▸PERF^{Sty} ▸STS^{SB} ▸SB

Use these buttons to open the Sound Select or Performance Select window, and select a Sound or a Performance. See "Sound Select window" on page 78, or "Performance Select window" on page 78. For a list of available Sounds, see "Sounds (Program Change order)" on page 260.

The leftmost button selects the upper or lower row of Sound or Performance banks. Press it repeatedly to select one of the rows.

Upper LED On — Upper row of Sounds or Performances selected.

Lower LED On — Lower row of Sounds or Performances selected.

On the front panel, **Sound banks** are identified by the instrument names, while **Performance banks** are identified by numbers (1 ~ 20).

A note about Sound banks and names. Sounds in banks from "PIANO" to "SFX" are standard Sounds, the user can't directly modify.

Sounds in banks "USER1" and "USER2" are locations where you can load new Sounds from an external device, or save new or edited Sounds.

The "USER DK" bank is where you can load new Drum Kits, or save new or edited Drum Kits.

Each Sound bank contains various pages, each with up to eight Sounds. Repeatedly press a bank button to cycle between the available pages.

SHIFT If you keep the SHIFT button pressed, and press one of the buttons of this section (even if you are in Sound Select mode), the "Write Performance" window appears in the display, and you can save the current track settings into a Performance (see "Write Performance dialog box" on page 104).

47 MIC SETTING buttons

Use these buttons to turn voice harmony and effects on or off.

HARMONY — Turns the Voice Harmony effect on or off.

SHIFT If you keep the SHIFT button pressed, and press this button, the Voice Processor Preset > Preset page will appear (see "Voice Processor Preset: Preset" on page 214).

EFFECT — Turns the Voice Effects effect on or off.

SHIFT If you keep the SHIFT button pressed, and press this button, the Voice Processor Preset > Effects page will appear (see "Voice Processor Preset: Effects" on page 217).

48 PAD (1-4, STOP)

▸PERF ▸STS ▸STS^{SB}

Each Pad corresponds to a dedicated Pad track. Use these buttons to trigger up to four sounds or sequences at the same time.

- Press a single PAD button to trigger a single sound or sequence.
- Press more PAD buttons to trigger several sounds or sequences.

The sequences will play up to the end. Then, they will stop or continue repeating, depending on their "One Shot/Loop" status (see "Pad Type" on page 139).

You can stop all sequences, or just some of them, by pressing the STOP button of the PAD section:

- Press STOP to stop all sequences at once.
- Keep STOP pressed and press one (or more) of the PAD buttons to stop the corresponding sequence(s).

Note: *Pads are automatically stopped when selecting one of the Endings.*

Note: *Pads share polyphony voices with the other tracks, so avoid using too many of them together with a dense Style or Song arrangement.*

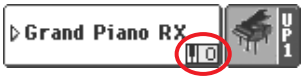
About Pad synchronization. In Style Play mode, Pads are sync'd to the Style's tempo. In Song Play mode, they are sync'd to the latest Sequencer you set to play. For example, assume you pressed SEQ2-PLAY; when pressing one of the PAD buttons, it will play in sync with Sequencer 2.

About Pads' and the Sequencers' Play command. When you press one of the PLAY buttons to start the corresponding Sequencer, all Pads will stop playing.

49 UPPER OCTAVE

▸PERF ▸STS ▸STS^{SB}

These buttons transpose the selected track in steps of a whole octave (12 semitones; max ±2 octaves). The octave transposition value is always shown (in octaves) next to the Sound's name.



Press both buttons together, to reset the Octave Transpose to zero.

Note: *The Octave Transpose has no effect on tracks set to Drum mode (and, even if set in a different status, on the Drum and Percussion tracks).*

– — Lowers the selected track an octave.

\+ — Raises the selected track an octave.

50 TRANSPOSE

▸PERF ▸PERF^{Sty} ▸SB

These buttons transpose the whole instrument in semitone steps (Master Transpose). The transposition value is usually shown on the page header in the display.

Press both buttons together, to reset the Master Transpose to zero.

Note: *The Master Transpose has no effect on tracks set to Drum mode (and, even if set in a different status, on the Drum and Percussion tracks). See "Track Controls: Mode" on page 94, and "Track Controls: Mode" on page 155.*

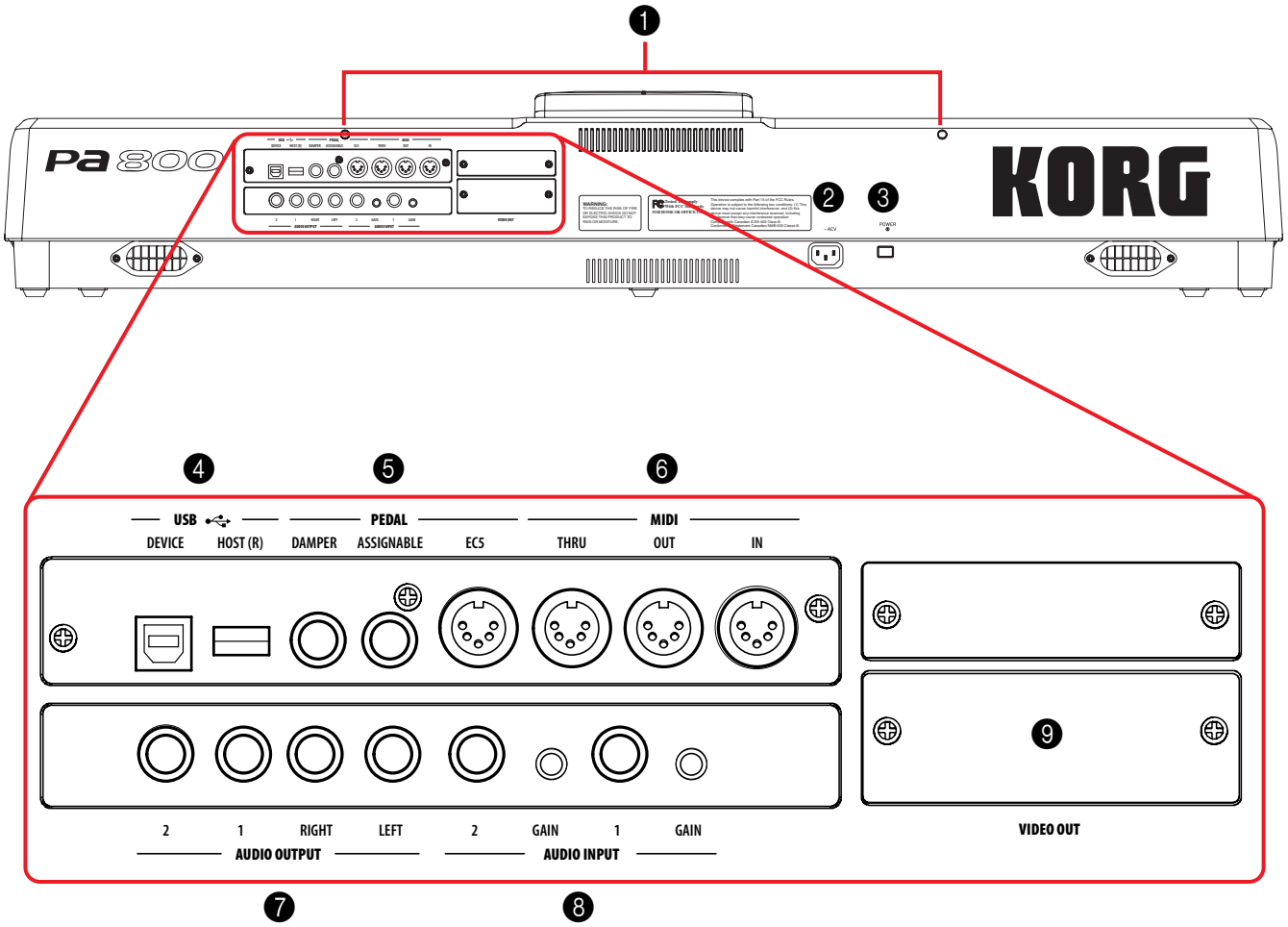
♭ — Lowers the Master Transpose in steps of a semitone.

♯ — Raises the Master Transpose in steps of a semitone.

⓫ HOST(F)

This is a USB Type A (Master/Host) connector, USB 2.0 compliant (High Speed). It duplicates the USB connector located in the rear panel. Use it to connect to the Pa800 an USB Flash Memory stick, an external CD-ROM drive, an USB hard disk. To access the connected device, go to the Media edit mode (see "Media edit mode" on page 222).

Rear panel



1 Music stand holes

A music stand comes standard with your Pa800. Insert its legs into these two dedicated holes.

2 ACV cable connector

Plug the supplied AC cable into this connector.

3 POWER switch

Use this switch to turn the instrument on or off.

4 USB connectors

DEVICE — This is a USB Type B (Slave/Device) connector, USB 1.1 compliant (Full Speed). Use it to connect the Pa800 to a personal computer, and transfer data to/from its internal devices (SSD, hard disk if fitted…). See "HD and SSD-U Connection" on page 236 for more information.

MIDI Over USB is supported, so you can use this connector instead of the MIDI ports (see "What is MIDI Over USB?" on page 240).

HOST(R) — This is a USB Type A (Master/Host) connector, USB 2.0 compliant (High Speed). It duplicates the USB connector located in the front panel. Use it to connect to the Pa800 an USB Flash Memory stick, an external CD-ROM drive, an USB hard disk. To access the connected device, go to the Media edit mode (see "Media edit mode" on page 222).

5 PEDAL connectors

These connectors allow for connection of external pedals.

DAMPER — Use this to connect a Damper pedal, like the Korg PS1 or DS1H. To change its polarity, see "Damper Polarity" on page 202.

ASSIGNABLE — Use this port to connect a continuous- or foot-switch-type pedal, like the Korg EXP2 or XVP10. To program it, see "Pedal/Footswitch" on page 202.

EC5 — This connects to a Korg EC5 multiswitch, to control many functions in realtime. To program the EC5, see "EC5-A…E" on page 202.

6 MIDI INTERFACE

The MIDI interface allows your Pa800 to be connected to external controllers (master keyboard, MIDI guitar, wind controller, MIDI accordion…), to a series of expanders, or to a computer

running a sequencer. For more information on how to use the MIDI interface, see the "MIDI" chapter.

IN — This connector receives MIDI data from a computer or a controller. Connect it to an external controller's or computer's MIDI OUT.

OUT — This connector sends MIDI data generated by Pa800's keyboard, controllers, and/or the internal sequencer. Connect it to an expander's or computer's MIDI IN.

THRU — This connector sends an exact copy of the data received on the IN connector. Use it to cascade the Pa800 with other MIDI instruments.

❼ AUDIO OUTPUT

Use these unbalanced connectors to send the audio signal (sound) to a mixer, a PA system, a set of powered monitors, or your hi-fi system.

To set the output for each track, or the routing for the audio inputs, see the "Audio Output" section, starting from page 206.

LEFT, RIGHT — These are the main stereo outputs. Use them to send the final stereo mix to an external device. Connect either of them to output the signal in mono. Set the output level with the MASTER VOLUME slider.

Note: *The Voice Processor can only be output from these connectors.*

1, 2 — These are the sub outputs. Use them to create a stereo sub-mix of just some tracks, or to output just a single instrument to be mixed alone, or to be processed or amplified externally.

Note: *The MASTER VOLUME slider has no effect on these outputs. Signal is sent dry, with no effects applied.*

Note: *The Voice Processor cannot be routed to these outputs.*

❽ AUDIO INPUT

Use these connectors to input another keyboard/synthesizer, a CD or MP3 player, or one or two dynamic microphones. To connect a condenser microphone, you need an external phantom power supply (refer to your microphone user's manual).

1, 2 — Use these balanced/unbalanced connectors to connect your external source(s). The signal goes directly to the final mix. As an alternative, it can be sent to the Voice Processor (see "Audio Output: Audio In" on page 207 for more information).

GAIN — Use these controls to adjust the input sensitivity of the input connectors (from 0 to -40 dB). You can check the input level by watching at the AUDIO IN LED on the control panel (see "AUDIO IN LED" on page 15).

❾ VIDEO OUT (optional)

If an optional VIF4 video interface is fitted, you can connect the Pa800 to a TV or video monitor. See the instructions included with the video interface for more information.

Welcome!

Welcome to the world of Korg Pa800 Professional Arranger! Pa800 is the most powerful arranger available today, both for professional and home entertainment use.

Here are some of the features of your new instrument:

- RX Technology, the cutting edge engine that drives every aspect of the Pa800 – from the synthesis to the display and how it all works together.
- Powerful HI (Hyper Integrated) Korg sound generation system, as seen in our best professional synthesizers.
- 120 voices of polyphony.
- OPOS (Objective Portable Operating System) multitasking operating system, to let you load data while playing your instrument.
- Operating System updates, to load new features from disk. Don't let your instrument get old!
- Optional hardware expansions, to add a video out board and an internal hard disk. Get more and more for the money!
- Solid State Disk (SSD), for any system update – a smart way to replace the usual ROM memory.
- Custom Style banks, to create your own collections of Styles.
- General MIDI Level 2 Sound-compatible.
- More than 1,030 Sounds, including 63 Drum Kits.
- Four multieffect processors for the internal MIDI tracks, with 125 effects, including a Vocoder, and a selection of fine guitar effects created using Korg's REMS™ (Resonant structure and Electronic circuit Modeling System) technology, to deliver truly great sounding effects.
- 320 Performance locations, and more than 1,600 preloaded Single Touch Settings (STS), for fast setting of keyboard sounds and effects.
- 419 preloaded Styles.
- Style Record and Edit
- Pad Record and Edit
- XDS Double Sequencer with Crossfader.
- Full-featured 16-track sequencer
- Fully editable music database, for fast song retrieving, supplied by the SongBook
- Onboard sampling to create and edit new sounds and audio grooves.
- Sophisticated Voice Processor, with effects and a 3-voice harmonizer, featuring voice technologies by TC-Helicon™.
- High-quality microphone preamplifiers, with 0 ~ -40dB of gain. The same inputs double as line inputs.
- High-quality input (ADC) and output (DAC) audio converters.
- Color TouchView™ Graphical User Interface.
- Two fully-programmable sliders and switches.
- 2 × 22 Watt digital bi-amplification with auto-loudness and fixed digital equalizer. Two-way Bass Reflex system, for realistic sound reproduction.
- 2 × USB 2.0 High Speed Host ports, for connecting external devices like hard disks, CD-ROM drives, USB memory sticks, etc.
- A single USB 1.1 Full Speed Device port, to connect a personal computer to your Pa800. This port can be used for file transfer, and for MIDI connection (without the need of a dedicated MIDI interface for the PC).

Live Performing

Pa800 has been carefully designed to be used live. The "realtime" word has its full meaning in this instrument. **Performances** allow the instant selection of all the tracks on the keyboard and a suitable Style; **STSs** allow an instant selection of the keyboard tracks; **Styles** are the realtime backing companions for your realtime playing; **Songs** can be mixed in realtime; the **SongBook** is the quick way to select a song from a sophisticated music database.

Easy Mode

If you are the kind of musician that prefers to play, more than deal with technical matters, you can use the Pa800 in Easy Mode, and forget all its most powerful features, and let them out of your way.

Useful links

Your preferred Korg dealer not only carries this keyboard, but also a whole bunch of hardware and software accessories. You should ask him for more Sounds, Styles, and other useful music materials.

Each Korg distributor can give you useful information. Just give them a call for additional services. In the English-speaking world, here are the relevant addresses:

USA — KORG USA, 316 South Service Road, Melville, New York, 11747, USA

Tel:1-516-333-9100, Fax:1-516-333-9108

Canada — Jam Industries, 620 McCaffrey, St-Laurent, QC, Canada, H4T 1N1

Tel. (514) 738-3000, Fax (514) 737-5069

UK — KORG UK Ltd, 9 Newmarket Court, Kingston, Milton Keynes, Buckinghamshire, MK10, 0AU

Tel.: 01908 857100

UK Technical Support Tel: 01908 857122, Fax: 01908 857199

E-mail: info@korg.co.uk

Many Korg distributors also have their own web page on the internet, where you can find infos and software. Useful web pages in English are the following:

Korg USA	www.korg.com
Korg UK	www.korg.co.uk
Korg Canada	www.korgcanada.com

A place to find operating system updates and various system files (for example, a full backup of the factory data), additional musical resources, user's manuals and various information, is at the following link:

Korg Italy	www.korgpa.com

Other useful information can be found worldwide by accessing to other Korg web sites, like the following:

Korg Inc. (Japan)	www.korg.co.jp
Gaffarel Musique (France)	www.korgfr.net
Korg & More (Germany and Austria)	www.korg.de
ESound (Italy)	www.esound.biz
Letusa (Spain)	www.letusa.es

What's in the box

After you buy your Pa800, please check all the following items are included in the package. If some of them are missing, immediately contact your Korg dealer.

- Pa800
- Music stand
- Power cable
- Owner's Manual
- Accessory CD (containing the USB driver, additional manuals, the Bonus Software, and a backup of the original Operating System and Musical Resources)

About this manual

This manual is divided in four sections:

- An **Introduction,** containing an overview of the instrument and of basic operations.
- A **Quick Guide**, containing a series of practical guides.
- A **Reference Guide**, with each page and parameter described in detail.
- An **Appendix**, with a list of data and useful information for the advanced user. *Additional information can be found inside the Accessory CD.*

Within the manual, you will find the following abbreviations:

▸PERF — The parameter can be saved to a Performance by selecting the Write Performance command from the page menu.

▸PERF^{Sty} — The parameter can be saved to the current Style Performance by selecting the Write Style Performance command from the page menu.

▸STS — The parameter can be saved to one of the Single Touch Settings of the current Style, or to a Single Touch Setting of a SongBook entry. To save it to a Style, select the Write STS command from the page menu of the Style Play mode. To save it to a SongBook entry (either of Style or Song type), check the Write STS option in the Book Edit 1 page of the SongBook mode.

▸GBL — The parameter can be saved to the Global, by selecting one of the available Write Global commands from the page menu. Several Global areas are available, and a smaller symbol after the GBL abbreviation will appear for each relevant parameter. More information is given in each Reference chapter.

▸SB — The parameter can be saved to a SongBook entry.

Making a backup of the original data

A backup copy of all original data is supplied with the Accessory CD, and can be found on our website (www.korgpa.com). You can freely download it, in case you want to restore the Pa800 to its original status.

In case you customize your Musical Resources (Sounds, Performances and Styles), we suggest you make frequent backup copies of them, to avoid accidental loss.

To backup the Operating System, please see “Backup OS” on page 234.

To backup the Factory Musical Resources (Styles, Programs…), see “Full Backup Resources” on page 235.

Loading the Operating System

Your Pa800 can be constantly updated as new versions of the operating system are released by Korg. You can download the operating system from www.korgpa.com. Please, read the instructions supplied with the operating system on the site.

You can see which version of the operating systems is installed in your Pa800 by going to the “Utility” page of the Media mode (see “OS Version Number” on page 235).

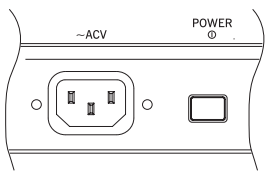
Loading the Musical Resources

Should you need the original Musical Resources, a copy of them is already supplied with the Accessory CD, or can be downloaded from www.korgpa.com. You may also have created a backup copy of your custom data (see “Full Backup Resources” on page 235).

To restore data, see “Full Restore Resources” on page 235.

Start up

Connecting the AC power cord



Connect the supplied power cord to the dedicated socket on the rear of the instrument. Then, plug it into a wall socket. You don't need to worry about the local voltage, since the Pa800 uses a universal power adapter.

Turning the instrument on and off

- Press the POWER switch on the rear panel to turn the instrument on. The display will light up, showing the boot procedure.

  Note: *When turning the instrument on, RAM PCM Samples used by some User Sounds may be automatically loaded, depending on the status of the "PCM Autoload" parameter (see page 236). This may take some time for loading.*

- Press again the POWER switch on the rear panel to turn the instrument off.

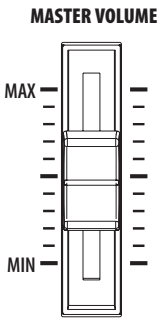
  Warning: *When turning the instrument off, all data contained in RAM (Song recorded or edited in Sequencer mode, Samples in edit and not yet saved) will be lost. MIDI Grooves generated by the Time Slice function will be lost, too.*

  On the contrary, data contained in the SSD memory (Factory data, User Sounds, Performances, Styles and Multisamples) will be preserved. Saved Samples will be preserved, too.

Controlling the Volume

Master Volume

Use the MASTER VOLUME slider to control the overall volume of the instrument. This slider controls the volume of the sound going to the internal speakers, the main (LEFT & RIGHT) OUTPUTs, and the HEADPHONES connector.

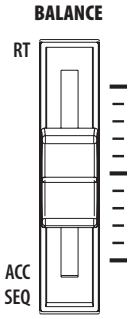


The 1 & 2 OUTPUT connectors are not affected by this slider. So, use the mixer's or speaker's level controls to adjust the volume.

Note: *Begin with a moderate level, then raise the MASTER VOLUME up. Don't keep the volume at an uncomfortable level for too long.*

Keyboard, Style and Song Volume

Use the BALANCE slider to control the relative volume of RealTime/RT tracks (keyboard, pads), Style tracks (drums, percussions, bass…), Song tracks.



- When in Style Play mode, this slider balances between the Realtime (keyboard) tracks, and the Accompaniment (Style) and Pad tracks.
- When in Song Play mode, this slider balance between the Realtime (keyboard) tracks, and both Sequencer and Pad tracks.

The Sequencer's BALANCE slider

The Sequencer's BALANCE slider sets the relative volume of the two onboard sequencers (Sequencer 1 and Sequencer 2).

- Move it fully left to set Sequencer 1 to the maximum level and Sequencer 2 to zero.
- Move it fully right to set Sequencer 1 to zero and Sequencer 2 to the maximum level.
- Move it to the center to set both Sequencer at the same level.

Note: *When turning the instrument on, move this slider to the center, to avoid starting a Song at the minimum level.*

Headphones

Connect a pair of headphones to the HEADPHONES output, under the left part of the keyboard (just under the joystick). You can use headphones with an impedance of 16-200Ω (50Ω suggested). Use a headphone splitter to connect more than one pair of headphones.

Audio Outputs

Audio outputs allows you to connect the Pa800 to an external amplification system.

Stereo. Connect two mono cables to the main (LEFT, RIGHT) OUTPUTs. Connect the other end of the cables to a stereo channel of your mixer, two mono channels, two powered monitors, or the CD, LINE IN or TAPE/AUX input of your audio system. Don't use the PHONO inputs of your audio system!

Mono. Connect a mono cable to either the LEFT or RIGHT OUTPUT alone. Connect the other end of the cable to a mono channel of your mixer, a powered monitor, or a single channel of your CD, LINE IN or TAPE/AUX input of a hi-fi system (you will hear that channel only, unless you can set the amplifier to Mono mode).

Separate outputs. You can connect your Pa800 to four channels of a mixer. This is very useful when recording, or if you want to send a sequencer's or backing track to a separate channel. For example, by using the separate outputs, you may send the Drum or Bass track to an external compressor or reverb unit, or mix the separate tracks on an external mixer.

Connect four mono cables to each of the main (LEFT, RIGHT) and 1, 2 OUTPUTs. To feed the sub-outputs (1, 2) you must program the track(s) you wish to send them (see the "Audio Output" section in the Global, starting from page 206).

Note: *When a track is sent to the OUTPUT 1 or 2, it is removed from the main mix going to the internal speakers and the LEFT & RIGHT OUTPUTS.*

Note: *OUTPUTs 1 & 2 carry a dry sound with no effects applied.*

Adjust the volume of the LEFT & RIGHT OUTPUTs with the MASTER VOLUME slider. Adjust the volume of the 1 & 2 OUTPUTs with the mixer's or external speaker's level controls.

Audio Inputs

Connect your microphones, guitars, or any other musical instrument, to the AUDIO INPUTs on the back of the instrument. A microphone connected to the AUDIO INPUT 1 can also be sent to the Voice Processor for sophisticate processing.

Use a suitable "XLR to 1/4" jack" adapter to connect a microphone with a XLR connector to the Pa800's 1/4" jack inputs. Use an external phantom power supply (like a mixer) to connect condenser microphones.

Use the GAIN knobs next to the audio inputs to set the input sensitivity. While you play the external source, look at the AUDIO IN LED indicator on the front panel, to see when the audio level is correctly set:

Off	No signal entering.
Green	Low- to mid-level signal entering. If the LED turns off too often, the input gain is too low. Use the GAIN controls and/or the source device's volume to raise the input level.
Orange	Slight overload in the signal path. This is fine if it turns on only on signal peaks.
Red	Clipping is occurring in the signal path. Use the GAIN controls and/or the source device's volume to lower the input level.

See the "Singing with a connected microphone" chapter on page 68, and the "Audio Output: Audio In" section on page 207, for more information on connecting and setting the inputs and the audio source.

MIDI connections

You can play the internal sounds of your Pa800 with an external controller, i.e. a master keyboard, a MIDI guitar, a wind controller, a MIDI accordion, or a digital piano.

You can also control other MIDI devices with the Pa800, or connect it to a computer for use with an external sequencer.

See the "MIDI" chapter on page 240 for more information on MIDI connections.

Damper Pedal

Connect a Damper (Sustain) pedal to the DAMPER connector on the back panel. Use a Korg PS1 or DS1H footswitch pedal, or a compatible one. To switch the Damper polarity, see "Damper Polarity" on page 202

Demo

Listen to the built-in Demo Songs to appreciate the power of the Pa800. There are several Demo Songs to choose from.

1. Press the STYLE PLAY and SONG PLAY buttons together. Their LEDs start blinking.

   At this point, if you don't press any other button, all the Demo Songs will be played back.

2. Select one of the available options, to listen to a specified Demo Song.
3. Stop the Demo by pressing the STOP button on the display, or by exiting the Demo mode by pressing any MODE button.

The music stand

A music stand comes standard with your Pa800. Insert its legs into the two dedicated holes on the rear panel.

Glossary of Terms

Before you begin, take a few moments to familiarize yourself with the names and terms we will be using to talk about the various elements of the Pa800.

In this section, you will find a brief description of various key elements of the Pa800. A professional arranger (Pa) keyboard uses different terminology than a traditional synthesizer or workstation. By familiarizing yourself with the names and functions in this section, you will get a better understanding of how all the different parts of the Pa800 work together to create a realistic musical performance. This will also help you to get the most out of the rest of the User's Manual.

Sound

A Sound is the most basic unit of an Arranger Keyboard performance. A Sound is basically a playable instrument timbre (piano, bass, sax, guitar…) that can be edited, saved, recalled and assigned to any track. An individual Sound can be played on the keyboard in the Sound mode. In the Style Play mode or Sequencer mode, Sounds may be freely assigned to Sequencer tracks, Style tracks, or Keyboard tracks.

Style

The Style is the heart of a professional arranger keyboard. At its basic level, a Style will consist of up to eight parts, or "Tracks".

Drums

The Drum track will provide a repeating rhythmic phrase, played by the standard instruments of a Drum Kit.

Percussion

An additional rhythmic phrase played by various percussion instruments (conga, shaker, cowbell, etc.) is provided by the Percussion track.

The Drum and Percussion tracks will play the same phrase repeatedly, regardless of the notes and chords being played on the keyboard, although it is possible to assign a different Drum Kit to either part, or to edit the Kit itself.

Bass & Accompaniment

The Bass track and the (up to) five additional Style tracks will each play musical phrases that are musically related to and in sync with the Drum and Percussion tracks. However, the notes being played by these tracks *will* change to follow the chord progression that you play on the keyboard.

Again, any Sound you choose may be assigned to any track in a Style.

Variation

For each Style, there are four Variations. In general, each Variation is a slightly different version of the others. As you progress from Variation one to Variation four, the arrangements will become more complex, and more parts (Tracks) may be added. This allows your performance to have a more dynamic arrangement, without losing the original "feel" of the Style.

Fill-in

During a performance, a drummer may often perform a "fill" - such as when transitioning from a verse to a chorus – adding extra dynamics and keeping the beat from getting too repetitive. The Pa800 offers three Fill-ins specifically programmed for each Style. A Fill-in may be drums alone, drums with instrumentation, of even a silent "break".

Intro & Ending

Each Style also allows you to embellish your performance with a set of musical introductions and endings. A long and short version of the Intro and Ending are usually provided, with the former more harmonically elaborated, and the latter with a fixed chord. A "count-in" style Intro is also provided.

Pad

Pads are like single-track Styles, that can be triggered by using the dedicated PAD buttons. They can be used to play in realtime single sounds, as well as short, cycling sequences that play in time with the Style.

Keyboard tracks

In addition to the Style and Pad tracks, up to four additional parts can be played on the keyboard in real-time. Each of these Keyboard tracks can be limited to a particular range of keys or velocities, but in general three can be assigned to play above the split point (Upper), and one below (Lower). This allows the Upper Sounds to be layered together. The split point can be set to any note on the keyboard. In addition to performing along with a Style, these same Keyboard tracks will allow you to play along with the Sequencer.

STS (Single Touch Settings)

Single Touch Settings allow you to instantly change the sounds assigned to each of the Keyboard tracks with a single button press, allowing for wide variation in sounds during a performance. Four STS (Single Touch Settings) can be saved with each Style or SongBook entry.

Ensemble

By turning the Ensemble feature on, a single note played on one of the Keyboard tracks will be embellished by additional notes to create a complete chord voicing. The Ensemble knows which notes to add by looking at the chord that the Style is playing. In addition, the Ensemble parameters allow you to select the type of voicing that will be added – from a simple one-note harmony to a full "Brass" section – even a marimba-style trill!

Performance

The Performance is the most encompassing setting on the Pa800 – a single setting that can remember a Style (with all the appropriate sounds), the Keyboard tracks (with all the appropriate sounds) and all their Single Touch Settings, Tempo, transposition, etc… A Performance can be stored in one of the Performance Banks, or it can be saved in a "database" format using the SongBook function.

Sequencer

The Sequencer acts as a recorder, so you can capture and playback your performances. The Pa800 sequencer can function in different modes. In the Backing Sequence mode, each Style element and each Real-Time (Keyboard and Pads) element can be recorded on a separate track in a single pass. This can be a big help in getting a song recorded quickly. The sequencer can also behave as a traditional 16-track linear sequencer, where each track is recorded individually one at a time.

The LOGO decoder

On the front panel of your Pa800 you have probably noticed three logos, and may have even wondered what they stand for. Well, here is a quick explanation of each one.

RX Technology is the cutting edge engine that drives every aspect of the Pa800 – from the synthesis to the display and how it all works together.

A variety of professional vocal effects are provided by the Pa800 – including reverb, delay, compression, and even three-part vocal harmonies! All of the vocal effects (apart for reverb) are provided by TC Helicon, the leader in vocal processing technology.

General MIDI (GM) is a standard that ensures the compatibility of sounds and messages between GM compatible instruments available from different manufacturers. For example, sequenced songs created on any GM equipped product and saved in the GM format will playback correctly on the Pa800.

Interface basics

The Color TouchView™ graphical user interface

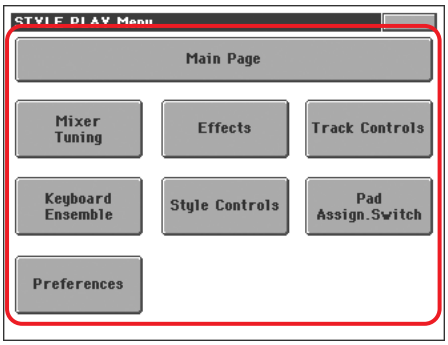
Pa800 features an easy-to-use graphical user interface, based on Korg's patented Color TouchView™ interface. Here are the basic elements of the user's interface.

Pages

Parameters are grouped into separate pages, to be selected by touching the corresponding tabs on the lower part of the display.

Menus and sections

Pages are grouped in sections, to be selected by touching the corresponding buttons in the Edit menu that opens up when you press the MENU button.

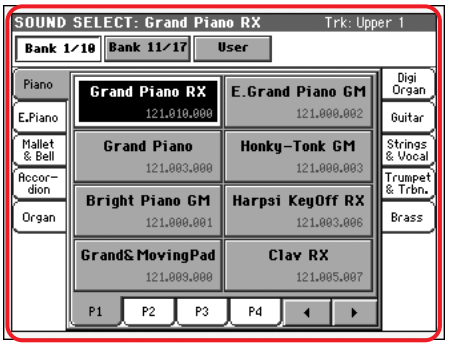


Selectable items

A triangle next to the name of a Sound, Style, STS, Pad or Song, means that you can select it and replace it with a different element. Touch the item's name and make the corresponding Select window appear.

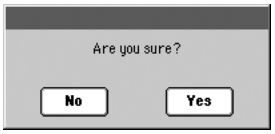
Overlapping windows

When you press a Sound, Style, STS, Pad or Song name, a selecting window overlaps the current page. After you select an item in the window, or press the EXIT button, the window closes, and the underlying page is shown again.



Dialog boxes

Similar to selecting windows, dialog boxes overlap the underlaying page. Press one of the button on the display to give Pa800 an answer, and the dialog box will close.

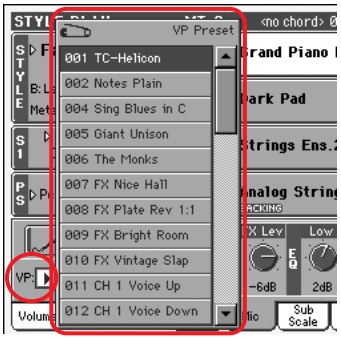


Page menus

Press the icon on the upper right corner of each page, and a menu with suitable commands for the current page will appear. Touch one of the available commands to select it. (Or, press anywhere else on the screen to make it disappear, with no command selected).

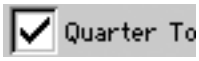
Pop-up menus

When an arrow appears next to a parameter name, press it to open a pop-up menu. Select any of the available options (or anywhere else on the screen to make the menu disappear).



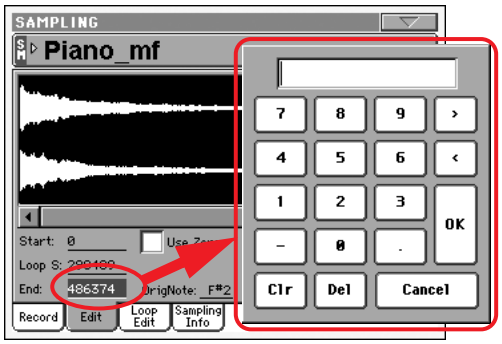
Checkboxes

This kind of parameters are on/off switches. Press them to change their status.



Numeric fields

When a numeric value can be edited, press it a second time to open the Numeric Keypad.

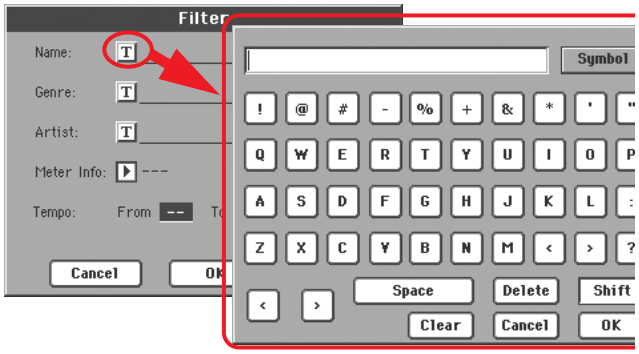


Alphabetic fields

When a textual option is underlined, press it a second time to open a list of options.

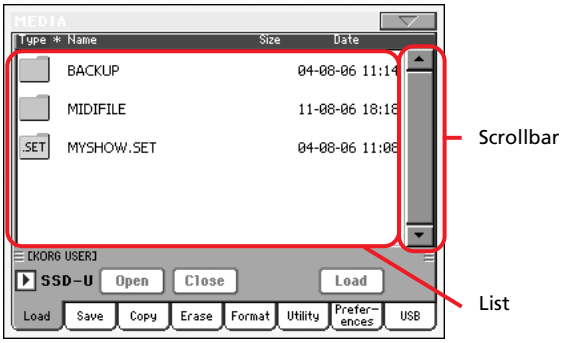
Editable names

When the T (Text Edit) button appears next to a name, press it to open the Text Edit window and edit the name.



Lists and scrollbars

Files on storage media, as well as other kinds of data, are shown as lists. Use the scrollbar to scroll the list content.



Keep the SHIFT button pressed while touching one of the arrows, to scroll to the next or previous alpha-numeric section.

Icons

Various icons help identifying the type of a file, a Song, a folder.

Operative modes

Pa800 pages are divided into various operating modes. Each mode is accessed by pressing the corresponding button in the MODE section on the control panel.

Each operating mode is marked with a different ***color code***, that helps you understand at first sight where you are.

Three special modes (Global, Disk, and SongBook) overlap the current operating mode, that remains active in the background. The SongBook mode can recall the Style Play or Song Play modes.

Selected, highlighted items

Any operation carried on on parameters, data or list entries, is executed on highlighted items. First select the parameter or item, then execute the operation.

Non-available, grayed-out parameters

When a parameter or command is not currently available, it is shown in grey on the display. This means it cannot be selected, but may become available when a different option is selected, or you switch to a different page.

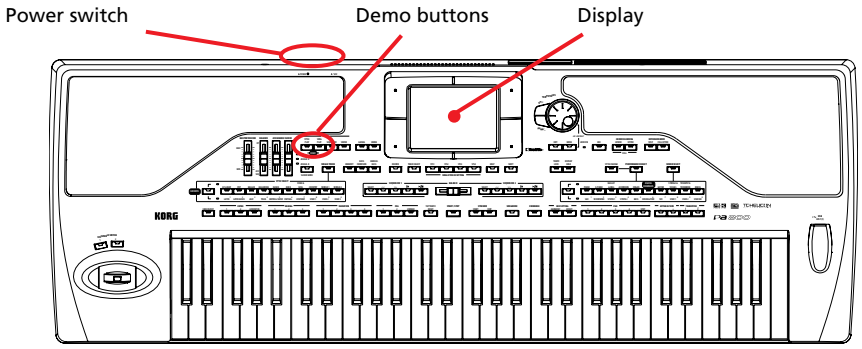
Shortcuts

Some commands or pages can be recalled by keeping the SHIFT button pressed, and pressing other buttons or elements in the display. See the “Shortcuts” chapter on page 297 for a list of available shortcuts.

Quick Guide

Turning the instrument on and listening to the demos

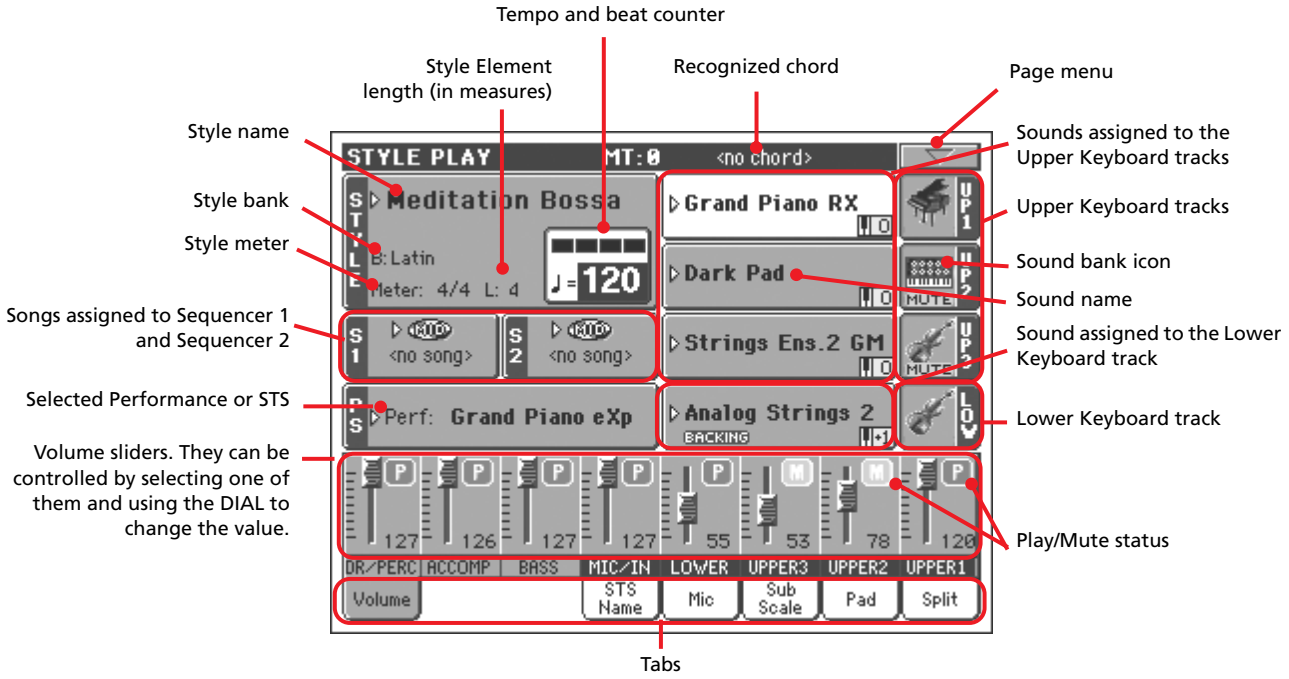
First of all, turn the instrument on and familiarize yourself with the main screen. You can also listen to the demos.



Turning the instrument on, and viewing the main screen

Turn the Pa800 on by pressing the POWER button, located on the back panel.

After you turn the POWER on, a welcome screen is shown for a few seconds, and then the main display appears.



Playing the demos

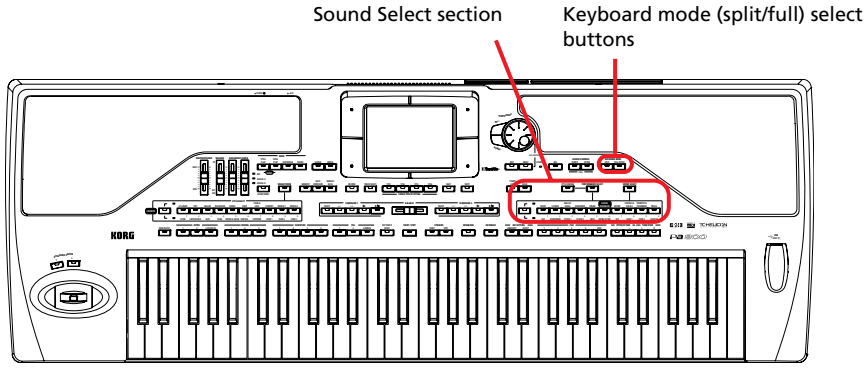
A variety of demo songs have been included to demonstrate the sonic power of the Pa800.

1 **To open the Demo page, press the STYLE PLAY and SONG PLAY buttons at the same time.**

2 **Follow the instructions in the display. That's it!**

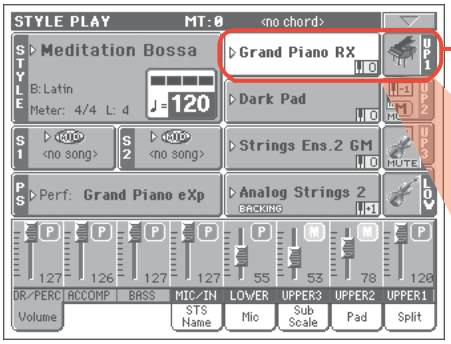
Playing Sounds

You can play up to three sounds at the same time on the keyboard. You can also split the keyboard into two parts, to play up to three sounds with your right hand (Upper), and one with your left hand (Lower).



Selecting a Sound and playing it on the keyboard

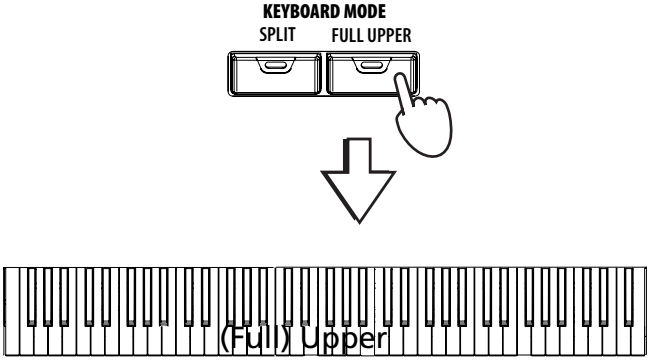
1 Be sure the Upper 1 track is selected and set to play.



A selected track is shown with a white background. In this example, the Upper 1 track is selected. **If it is not selected, press it once to select it.**

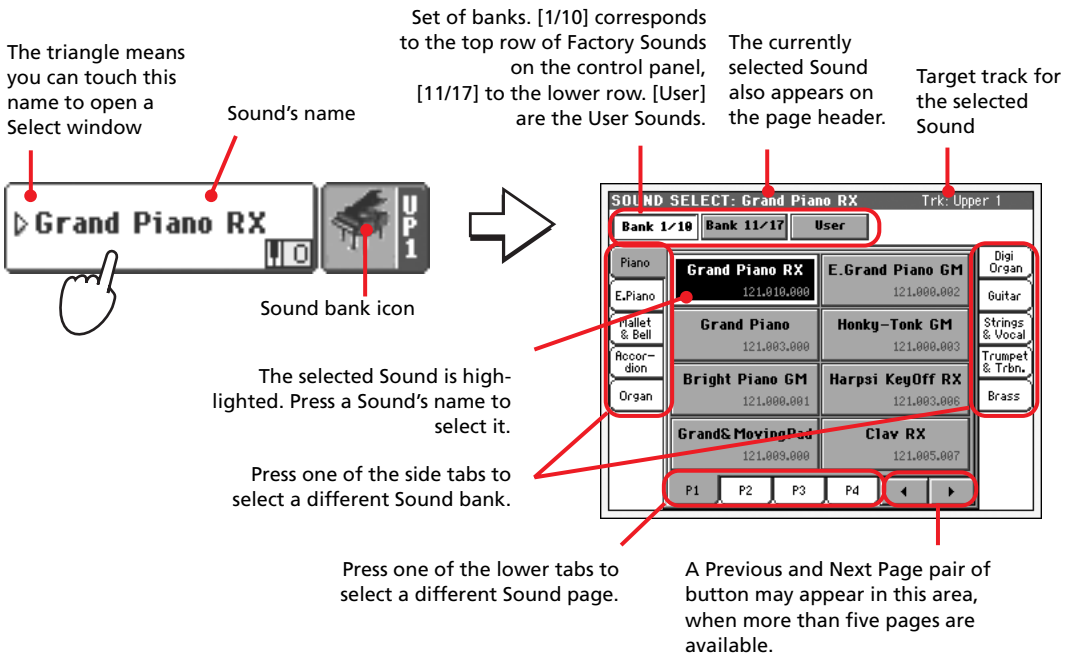
The absence of the MUTE icon over the bank icon shows that the Upper 1 track is set to play. **If it is muted, press the bank icon to set it to play.**

2 If you want to play the Sound on the whole keyboard, be sure the keyboard is in Full Upper mode. If it is split in two parts, press the FULL UPPER button in the KEYBOARD MODE section on the control panel.

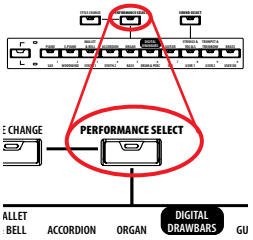


Note: Be sure tracks Upper 2 and Upper 3 are muted, and are not playing. If you hear more than one sound, see also page 33 for how to mute tracks.

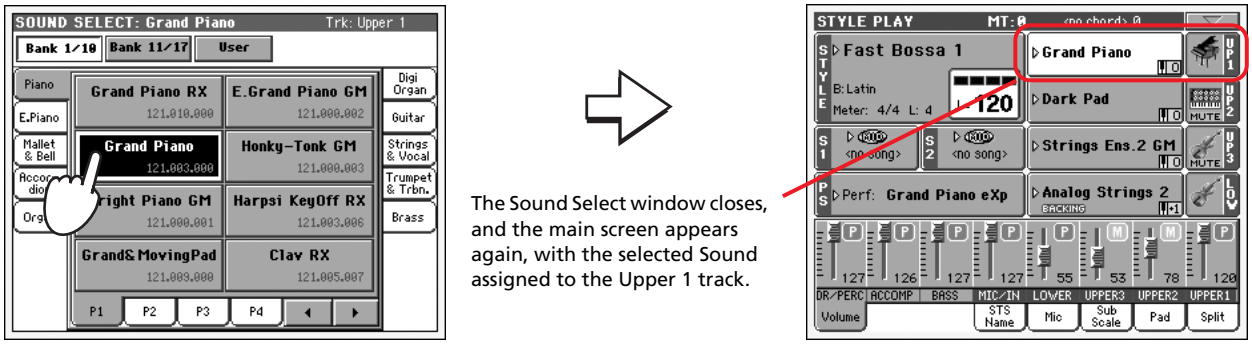
3 Press the Upper 1 track's area in the display, to open the Sound Select window.


The triangle means you can touch this name to open a Select window
Sound's name
Grand Piano RX
Sound bank icon
Set of banks. [1/10] corresponds to the top row of Factory Sounds on the control panel, [11/17] to the lower row. [User] are the User Sounds.
The currently selected Sound also appears on the page header.
Target track for the selected Sound
SOUND SELECT: Grand Piano RX
Trk: Upper 1
Bank 1/10
Bank 11/17
User
Piano
E.Piano
Mallet & Bell
Accordion
Organ
Grand Piano RX 121.010.000
E.Grand Piano GM 121.000.002
Grand Piano 121.003.000
Honky-Tonk GM 121.000.003
Bright Piano GM 121.000.001
Harpsi KeyOff RX 121.003.006
Grand&MovingPad 121.009.000
Clav RX 121.005.007
Digi Organ
Guitar
Strings & Vocal
Trumpet & Trbn.
Brass
P1
P2
P3
P4
The selected Sound is highlighted. Press a Sound's name to select it.
Press one of the side tabs to select a different Sound bank.
Press one of the lower tabs to select a different Sound page.
A Previous and Next Page pair of button may appear in this area, when more than five pages are available.

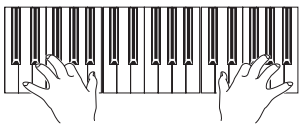
Note: *You can also open the Sound Select window by pressing one of the buttons in the PERFORMANCE/SOUND SELECT section – provided the LED on the SOUND SELECT button is on. This will let you jump directly to the desired Sound bank.*



4 Select a Sound from the Sound Select window.



5 Play the Sound on the keyboard.



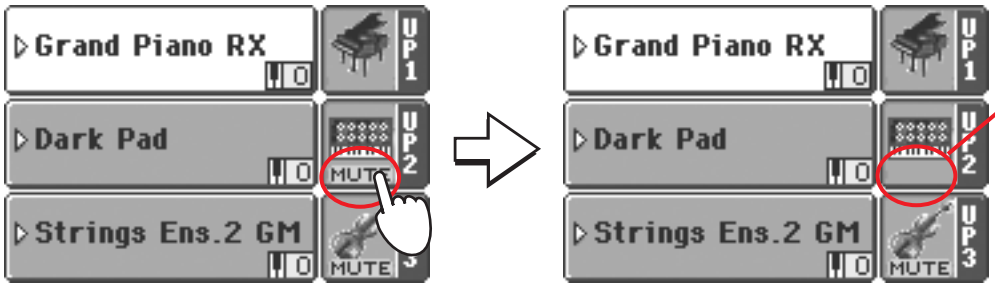
Note: *You can leave the Sound Select window open in the display, even after selecting a Sound. Just press the DISPLAY HOLD button to turn its LED on. In this case, press the EXIT button to exit from a window.*

Playing two or three Sounds at the same time

You can layer all three Upper tracks and play them on the keyboard.

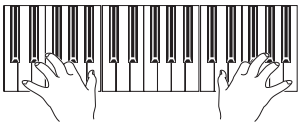
Please note how the MUTE icon appears in the Upper 2 and Upper 3 status boxes. These tracks will not be heard.

1 Press the MUTE icon in the Upper 2 status box, to set the Upper 2 track to play.



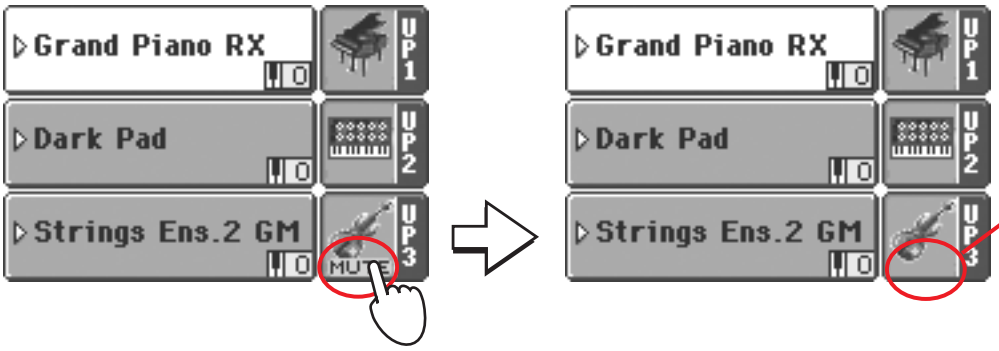
After pressing in this area, the MUTE icon disappears. The Upper 2 track will be set to play and will be heard.

2 Play the keyboard.



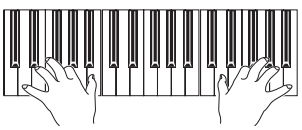
Note how the 'Dark Pad' sound (assigned to the Upper 2 track) has been layered with the 'Grand Piano' (assigned to the Upper 1 track).

3 Press the MUTE icon in the Upper 3 status box, to set the Upper 3 track to play.



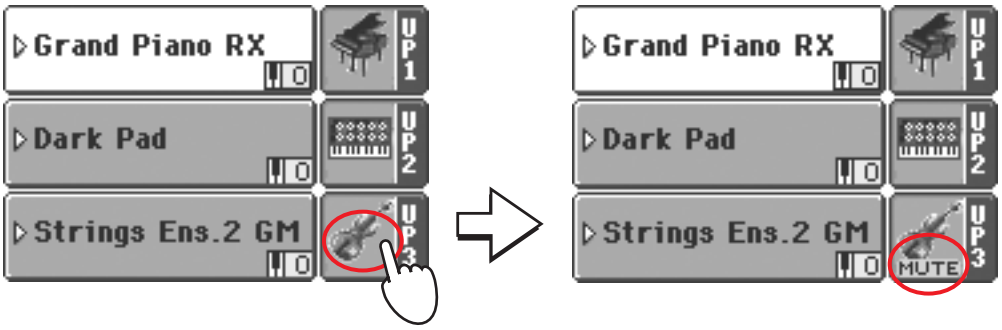
As above, after pressing in this area, the MUTE icon disappears. The Upper 3 track will be set to play and will be heard.

4 Play the keyboard.

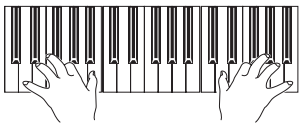


Note how the 'StringEns2' sound (assigned to the Upper 3 track) has been added to the 'Dark Pad' (assigned to the Upper 2 track) and the 'Grand Piano' (assigned to the Upper 1 track).

5 Press the bank icon in the Upper 3 status box, to mute the Upper 3 track again.

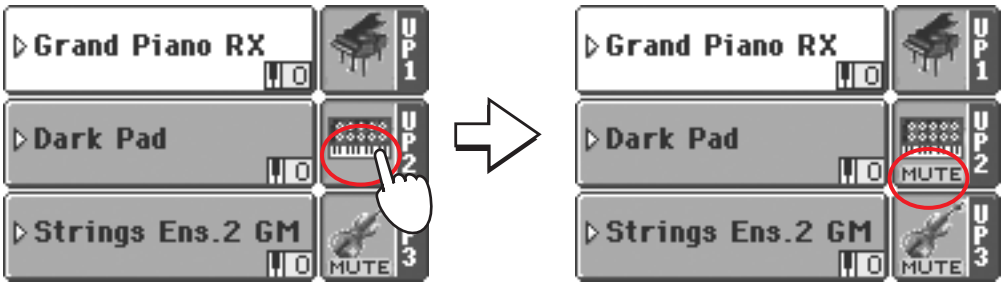


6 Play the keyboard.

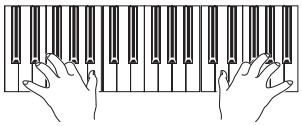


Note how the 'StringEns2' sound (assigned to the Upper 3 track) has been muted again. Only tracks Upper 1 and Upper 2 can be heard at this time.

7 Press the bank icon in the Upper 2 status box, to mute the Upper 2 track again.



8 Play the keyboard.

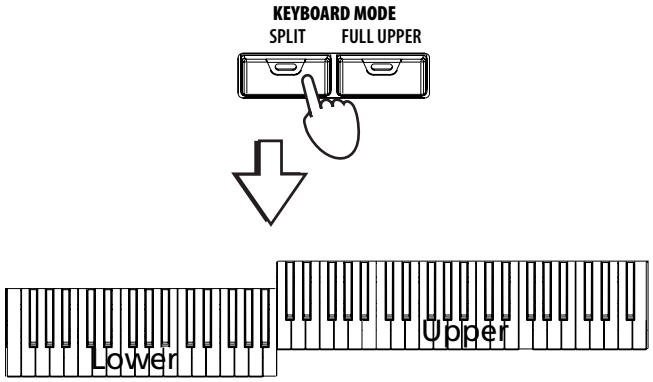


Note how the 'Dark Pad' sound (assigned to the Upper 2 track) has been muted again. Only track Upper 1 can be heard at this time.

Playing different Sounds with your left and right hand

You can play a single Sound with your left hand, in addition to playing up to three Sounds with your right hand.

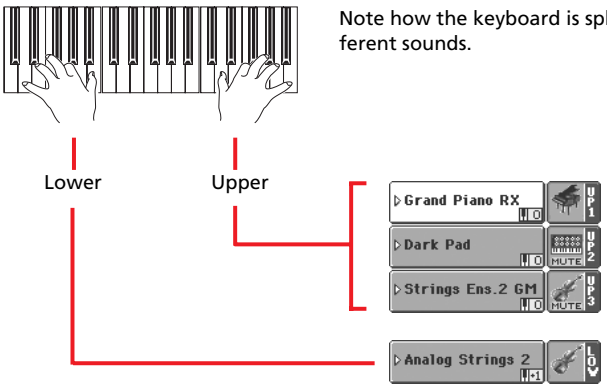
1 Press the SPLIT button in the KEYBOARD MODE section on the control panel, to split the keyboard into Lower (left hand) and Upper (right hand) parts.



2 Be sure the Lower track is set to play.

If the Lower track is muted, press its MUTE icon to make it disappear from this area.

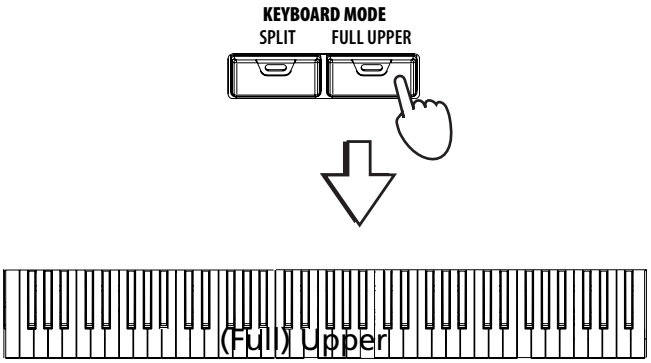
3 Play the keyboard.



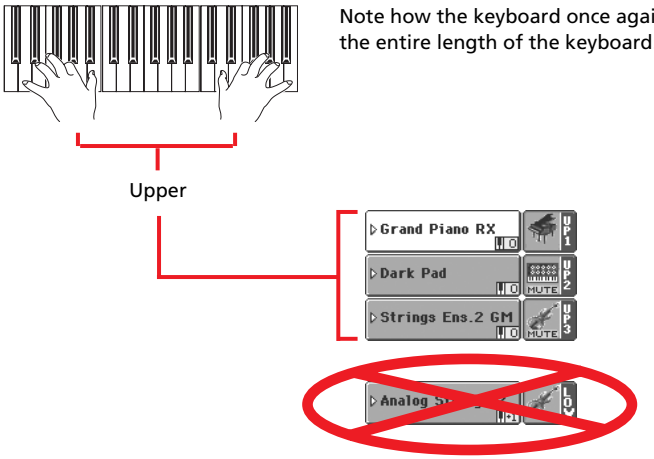
Note how the keyboard is split into two parts, each playing different sounds.

Hint: You can select a different Sound for the Lower part, by following the same procedure used for the Upper 1 track. See page 31.

4 Return to the full keyboard playing mode by pressing the FULL UPPER button in the KEYBOARD MODE section on the control panel.



5 Play the keyboard.

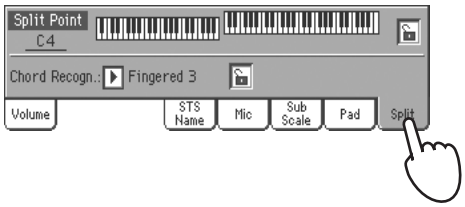


Note how the keyboard once again plays the Upper tracks for the entire length of the keyboard.

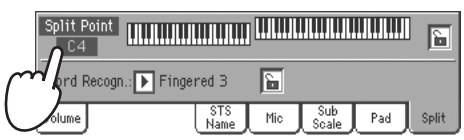
Changing the split point

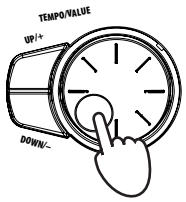
If you are not comfortable with the selected split point, you may set the split point to any key.

1 Press the Split tab to see the Split Point panel.

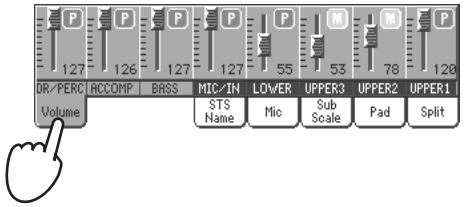


2 Touch the keyboard in the display, then play a note on the keyboard. Or, press the Split Point parameter to select it, and use the DIAL to select the new split point.





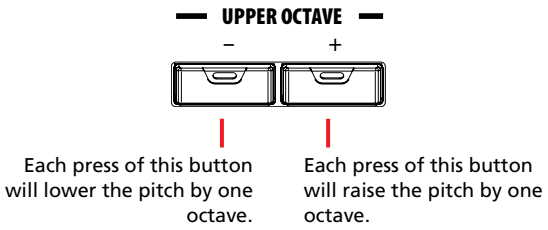
3 Press the Volume tab to go back to the Volume panel.



Raising or lowering the Upper octave

If all Upper tracks sound too high or too low, you can quickly change which octave they are playing in.

1 **Use the UPPER OCTAVE buttons on the control panel, to transpose all Upper tracks at the same time.**


UPPER OCTAVE
–
+
Each press of this button will lower the pitch by one octave.
Each press of this button will raise the pitch by one octave.

Note: The Octave Transpose value for each of the keyboard track is shown under the Sound's name.

2 **Press both UPPER OCTAVE buttons together to reset the octave.**

Selecting and saving Performances

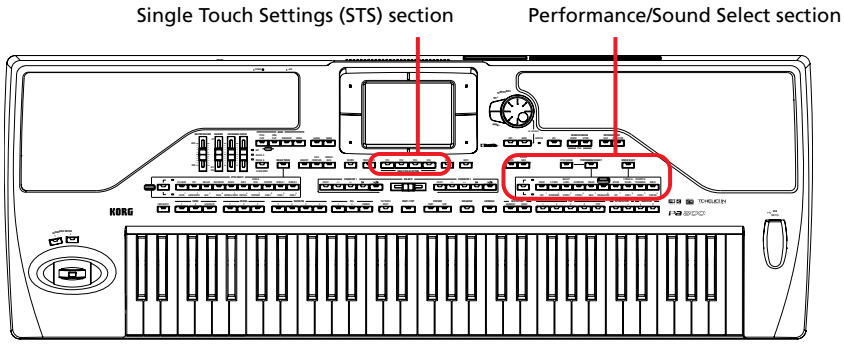
The Performance is the musical heart of the Pa800. Unlike selecting single Sounds, selecting a Performance will recall several Sounds at the same time, the needed effects and transpositions, a suitable Voice Processor preset, plus many more parameters useful for playing in a musical situation.

You can save all control panel settings in a Performance memory location (including your Digital Drawbar Organ settings). While many Performances are already supplied with the instrument, you can customize each of them to your own taste, and then save them in their customized form.

Similar to Performances, you can also save your settings to a **Single Touch Setting (STS),** which will store all the settings for the Keyboard tracks. Four STSs are supplied with each Style and SongBook entry, and can be selected with the four dedicated buttons under the display.

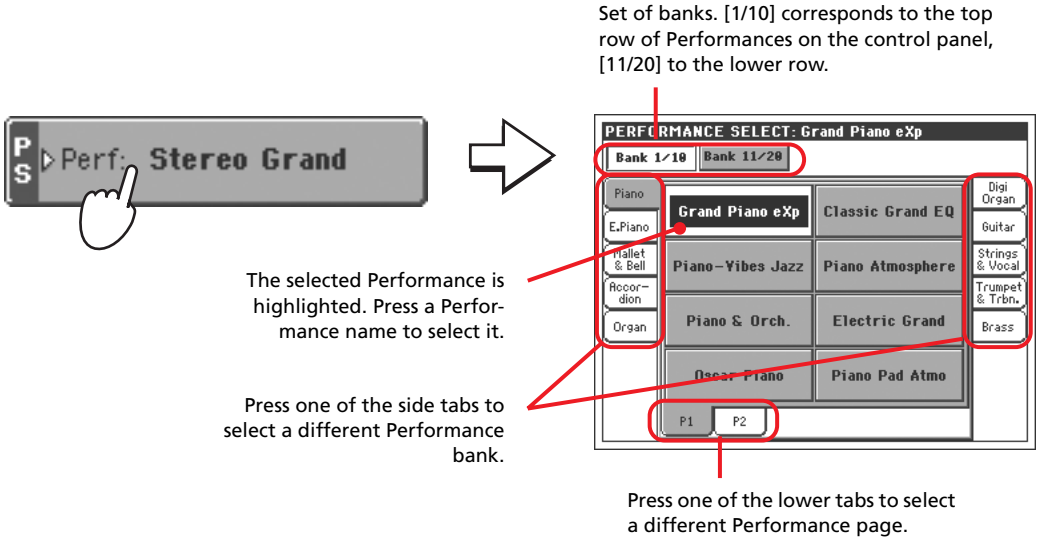
As far as Style tracks are concerned, you can save settings in a third object called the **Style Performance**.

Please note that **settings saved in Performance 1 are automatically selected when the instrument is turned on.** This means you can save your preferred startup settings to Performance 1.

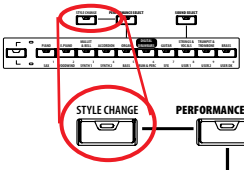


Selecting a Performance

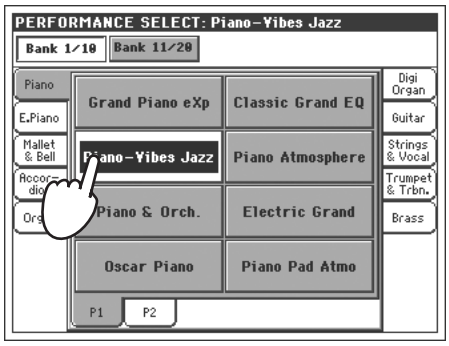
1 Press the Performance area in the display, to open the Performance Select window.



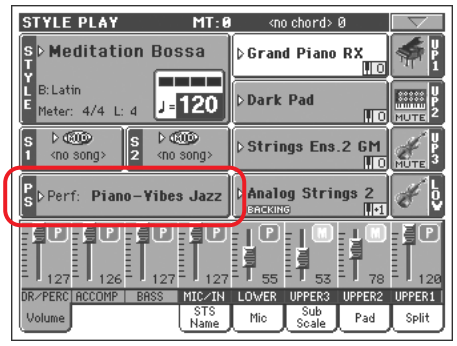
Note: You can open the Performance Select window also by pressing one of the buttons in the PERFORMANCE/SOUND SELECT section – provided the LED on the PERFORMANCE SELECT button is on. This will let you jump directly to the desired Performance bank.



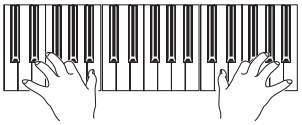
2 Select one of the Performances in the Performance Select window.



The Performance Select window closes, and the main screen appears again (provided the DISPLAY HOLD LED is turned off). Sounds, effects, and other settings, change according to the setting memorized in the selected Performance.



3 Play the keyboard.



Settings memorized in the selected Performance have been selected. Sounds, effects and other settings have been recalled.

Note: If the LED of the STYLE CHANGE button is turned on, selecting a Performance may automatically select a different Style and its settings (Sounds, effects, Drawbar settings for the Style tracks…)

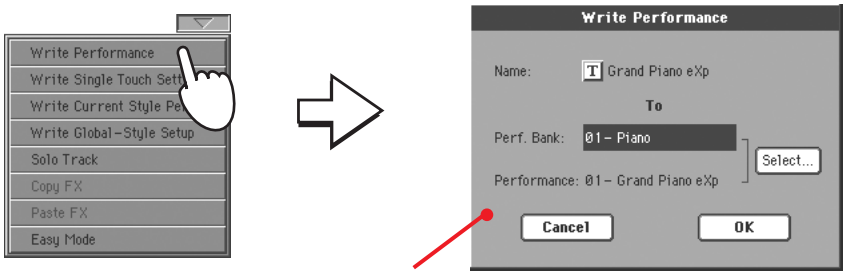
Saving your settings to a Performance

All the control panel settings, plus the Keyboard track settings, selected effects and Voice Processor Preset, can be saved to a single Performance, to be quickly recalled at a later time.

1 Press the page menu icon to open the page menu.

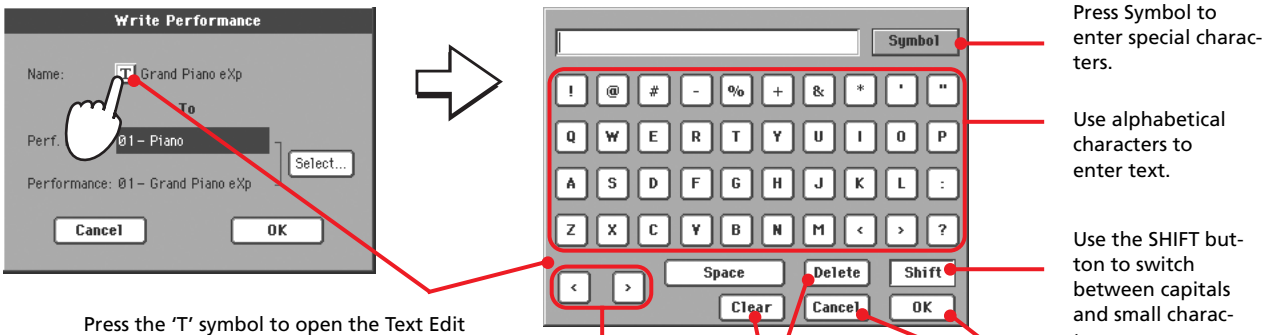
Note: To open the Write Performance dialog box, you can press the SHIFT + one of the PERFORMANCE buttons.

2 Select the 'Write Performance' command to open the Write Performance dialog box.



After choosing the Write Performance menu item, the Write Performance dialog box appears.

3 If you like, you may assign a new name to the Performance.



Press the 'T' symbol to open the Text Edit dialog box.

Press Symbol to enter special characters.

Use alphabetical characters to enter text.

Use the SHIFT button to switch between capitals and small characters.

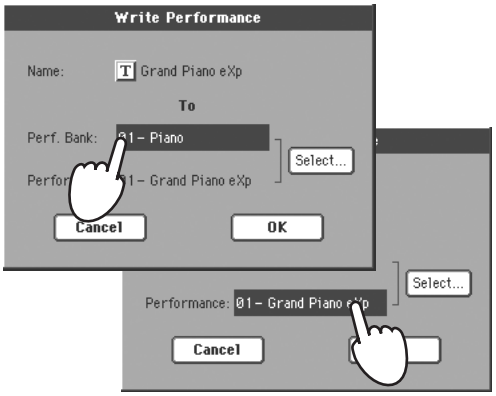
When done, press OK to confirm the new name, or Cancel to abandon all changes.

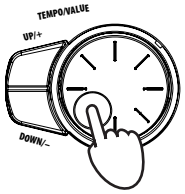
Use the '<' and '>' buttons to move the cursor.

Press Clear to delete the whole string, Delete to delete just a single character.

4 Select a Bank and Performance location in memory, where you would like to save the Performance.

A)

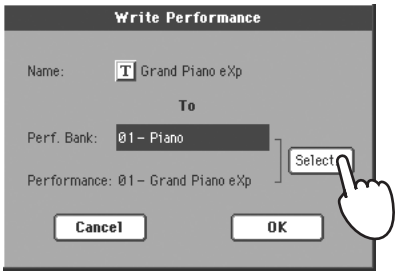




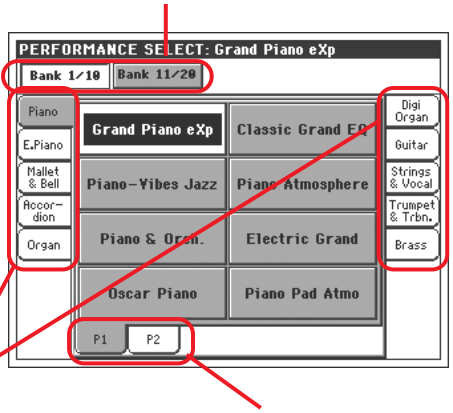
To select the target Bank and Performance location, select the Bank and Performance parameters, and use the TEMPO/VALUE section.

or...

B)



Set of banks. [1/10] corresponds to the top row of Performances on the control panel, [11/20] to the lower row.



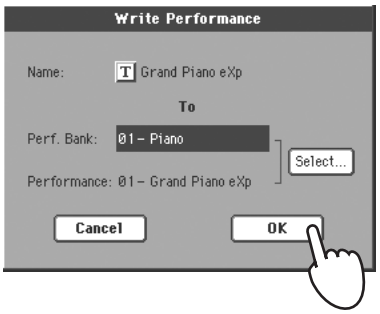
The selected Performance location is highlighted. Press a Performance's name to select it.

Note: A Performance can be saved to an 'Empty' location. An 'Empty' locations currently contains no data.

Press one of the side tabs to select a different Performance bank.

Press one of the lower tabs to select a different Performance page.

5 When you have changed the name to the Performance, and selected the target location, press OK to save the Performance to memory (or cancel to stop the operation).



⚠ ***Warning:*** *Saving a Performance to an already used location overwrites any existing data at that location. The old data are lost. Make a backup of all your important data.*

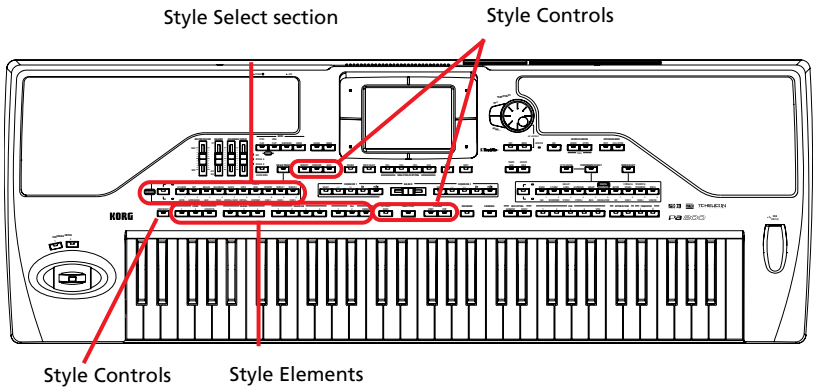
Selecting and playing Styles

Pa800 is an *arranger*, i.e. a musical instrument providing automatic accompaniments, or *arrangements*. Each arrangement style is called, as a consequence, "Style".

A Style is made of several Style Elements (Intro, Variation, Fill, Ending), corresponding to the various sections of a song. By selecting Style Elements, you can make your playing more varied and musical.

When selecting a Style, a Style Performance, with settings for the Style tracks, is also selected. If the SINGLE TOUCH LED is turned on, the first of the four Single Touch Settings (STS) associated with the Style is selected, too, and Keyboard tracks, pads, effects and some other useful parameters are automatically configured.

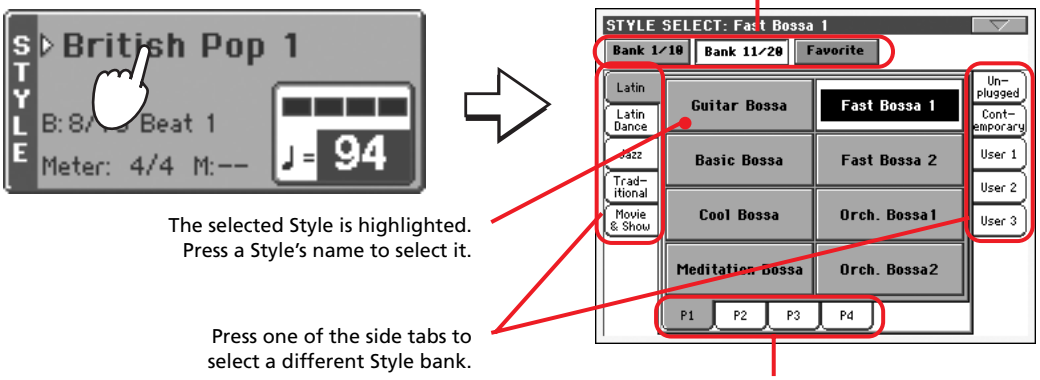
Use the Style controls to start or stop the Style.



Selecting and playing a Style

1 Press the Style area in the display. The Style Select window appears.

Set of banks. [1/10] corresponds to the top row of Styles on the control panel, [11/20] to the lower row, [Favorite] to the Favorite Styles.



The selected Style is highlighted. Press a Style's name to select it.

Press one of the side tabs to select a different Style bank.

Press one of the lower tabs to select a different Style page.

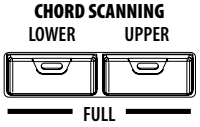
Note: *You can open the Style Select window also by pressing one of the buttons in the STYLE SELECT section. This will let you jump directly to the desired Style bank.*

2 Select a Style from the Style Select window.

The Style Select window closes, and the main screen appears again, with the selected Style ready to go.

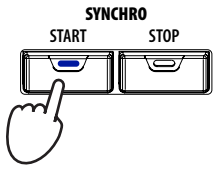
Note: *You can leave the Style Select window open in the display, even after selecting a Style. Just press the DISPLAY HOLD button to turn its LED on. In this case, press the EXIT button to exit from a window.*

3 Be sure one of the Chord Scanning modes is selected.

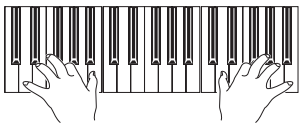


For chord scanning to work, either of both LEDs must be turned on. Lower: chords are recognized on the left of the split point; Upper: chords are recognized on the right of the split point; Full: chords are recognized on the whole keyboard. Off: only the Drum track can be heard.

4 Press the SYNCHRO-START button to turn its LED on.



5 Play the keyboard.



When the Syncho-Start function is turned on, the Style starts playing as soon as you play a note or chord in the chord recognition area. Play chords with your left hand, and the melody with your right hand. The arranger will follow your playing.

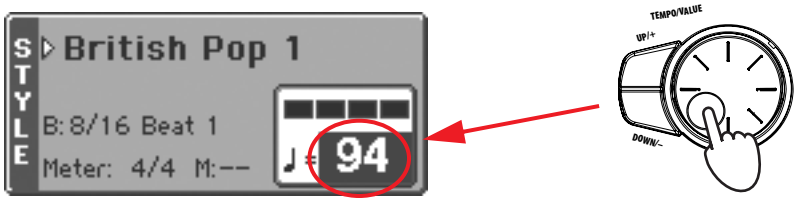
6 Press START/STOP to stop the Style.

Note: You could simply press START/STOP to start the Style, but the Synchro-Start function allows you to make the Style start in sync with your playing on the keyboard. Therefore, it may be considered a "more musical" way of starting a Style.

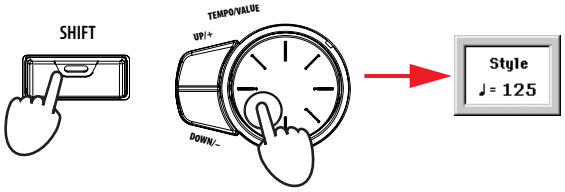
Tempo

While a Tempo setting is saved with each Style or Performance, you can change it to be whatever you like. You can use either of the following two methods.

- **While the Tempo parameter is selected, use the TEMPO/VALUE controls to change its value.**



- **When the Tempo parameter is not selected, or you are in any other page, keep the SHIFT button pressed, and use the DIAL to change the Tempo. The selected tempo will be shown in a small window.**

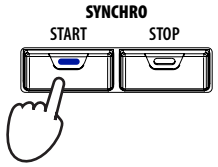


- **Press the UP and DOWN buttons at the same time to recall the saved Tempo.**

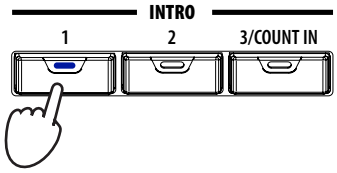
Intro, Fill, Variation, Ending

When playing Styles, you can select various "Style Elements" to make your playing richer. A Style is made of up to four basic patterns (Variations), three Intros (or two Intros and a Count-In), three Fills (or two Fills and a Break), and three Endings.

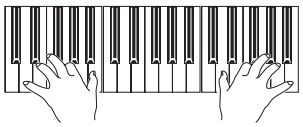
1 Make sure the SYNCHRO-START LED is turned on (otherwise, press the button to turn it on).



2 Press one of the INTRO buttons to set the corresponding Intro to play.

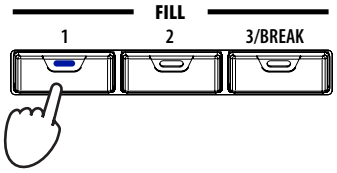


3 Play the keyboard.



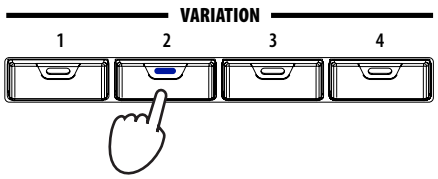
The Style starts with the selected Intro. When the Intro is completed, the basic pattern (selected Variation) starts to play.

4 While playing, press one of the FILL buttons to select a Fill.



Note: You do not need to select a Fill before selecting a different Variation, but selecting a Fill makes the transition "smoother" and more musical.

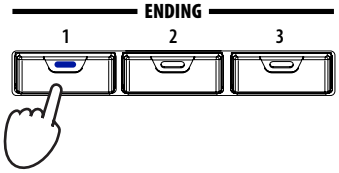
5 Before the Fill ends, press one of the VARIATION buttons, to select a different variation of the basic pattern.



When the Fill ends, the selected Variation will start playing.

Note: You do not need to select a Variation during a Fill, since a Variation may already be automatically recalled at the end of the Fill. See "Fill Mode (1…3)" on page 99.

6 When you like to stop playing, press one of the ENDING buttons to stop the Style with an Ending.



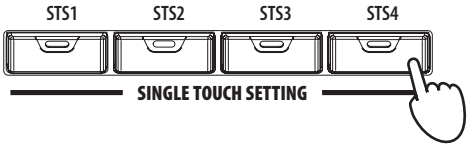
When the Ending is finished, the Style automatically stops.

Single Touch Settings (STS)

Each Style or SongBook entry may come with up to four Keyboard track settings, called STS (short for "Single Touch Settings"). STS #1 is automatically selected when choosing a Style, provided the SINGLE TOUCH LED is turned on. STS#1 is also recalled when a SongBook entry is selected.

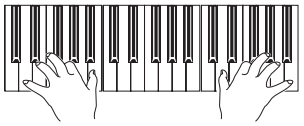
STSs are still available when switching to Song Play mode from Style play mode, to let you select a different configuration of Keyboard tracks and a different Voice Processor Preset, while listening to the Songs.

1 Press one of the four STS buttons under the display.



Note: STSs are very similar to Performances, but they are fine-tuned to the Style they are associated to.

2 Play the keyboard.



Settings memorized in the selected STS have been selected. Sounds, effects and other settings have been recalled.

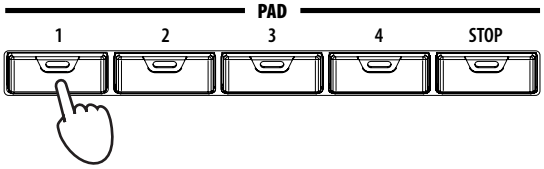
3 Try all the other STSs, and see how settings change with each of them.

Hint: You may see the name of the four available STSs for the current Style, by pressing the STS Name tab.

The Pads

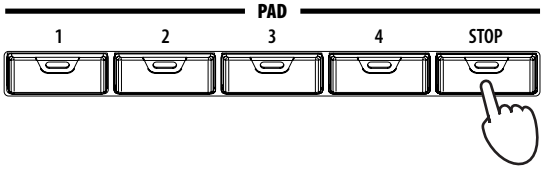
When the STYLE CHANGE LED is turned on, each Performance and STS can assign different sounds or patterns to the four PADS. These sounds or patterns can be played along with the Keyboard and Style tracks.

1 Press one of the four PADS.



Hint: You can see which sounds or patterns are associated to the four Pads for the current Performance or STS, by pressing the Pad tab.

2 If the selected PAD triggers an endless sound or pattern (i.e. an applause, or a guitar arpeggio), pressing STOP will stop that sound.



3 Select a different Performance, and see how the sounds or patterns assigned to the PADS change.

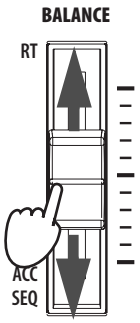
You can even press more Pads at once, and play two or more sounds or patterns at the same time. Pressing STOP stops them all at the same time. Keeping STOP pressed and pressing one of the PAD buttons only stops that sound or pattern.

Hint: You can open the Pad Select window to assign a different sound or pattern to the Pads, by pressing SHIFT + one of the PADs.

Adjusting balance between the Style and the keyboard

Balancing between the Keyboard and Style tracks may be useful, to gently fade them and adjust their respective volume.

- **While the Style is playing, use the BALANCE slider (next to the MASTER VOLUME slider) to balance between the Keyboard and Style volume.**

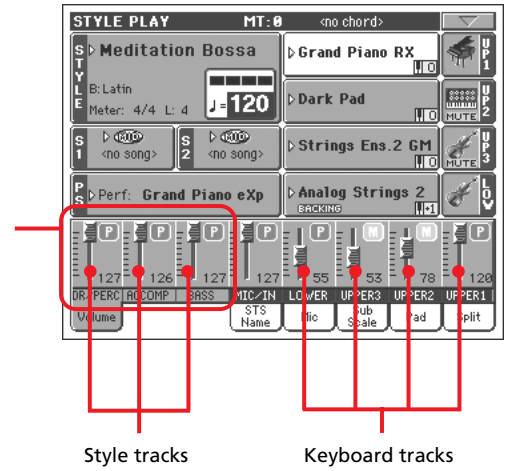


Adjusting volume of each single track

You can adjust the volume of each of the Style and Keyboard tracks, for example to soften the bass a little, or to make the keyboard solo louder.

1 Touch a track, and use the TEMPO/VALUE controls to change its volume.

The average volume of grouped Style tracks (Drum/Perc, Accomp and Bass) will not change when choosing a different Style.



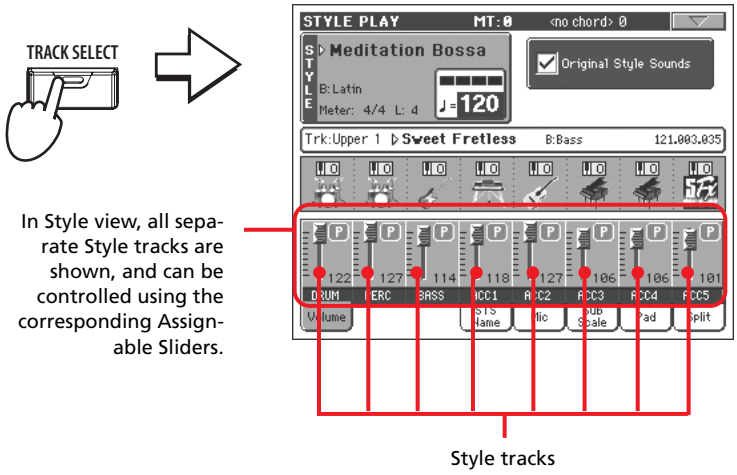
In Normal view, all Style tracks are seen as three 'grouped' tracks.

Style tracks

Keyboard tracks

Note: Grouped Style tracks are: Dr/Perc = Drum and Percussion; Accomp. = Accompaniment 1 ~ 5; Bass = Bass

2 To separately adjust each Style track, press the TRACK SELECT button to change track's view.

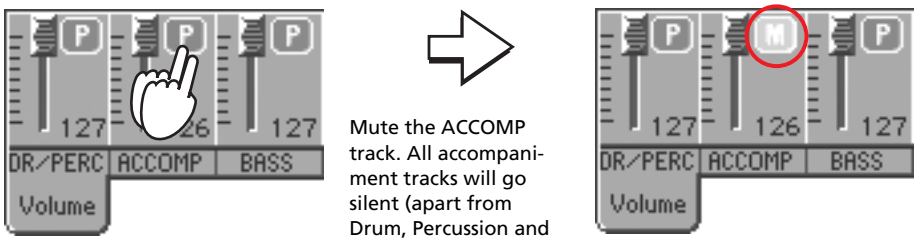


3 To return to Normal view, press the TRACK SELECT button again.

Turning Style tracks on/off

You may easily turn on or off any Style track while you are playing. For example, try muting all accompaniment tracks, while drum and bass continue to play.

1 While the Style is playing, touch anywhere in the ACCOMP track's channel strip to select the track (volume value highlighted), then touch it again to set the track to Mute.



Mute the ACCOMP track. All accompaniment tracks will go silent (apart from Drum, Percussion and Bass).

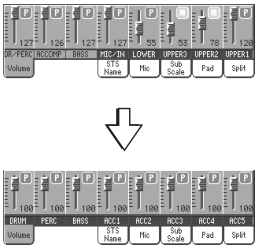
2 To set tracks back to the Play status, press the Mute icon on the ACCOMP track.

Set the ACCOMP track to Play. All accompaniment tracks will return to their original volumes.

3 To mute/unmute each single Style track, press TRACK SELECT to switch to the Style Tracks view.

4 Press the TRACK SELECT button again to go back to the Normal view.

Note: *While in the Normal view of the Style Play mode, you can see Style tracks grouped in just three "complex" tracks. To see each Style track as individual tracks, just press the TRACK SELECT button.*

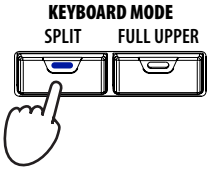


Adding harmony notes to your right-hand melody with the ENSEMBLE function

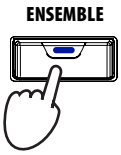
Chords played with your left hand may be applied to the right-hand melody.

1 Press the SPLIT button in the KEYBOARD MODE section to split the keyboard.

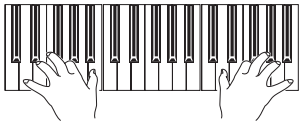
The Ensemble function only works in Split mode.



2 Press the ENSEMBLE button to turn its LED on.



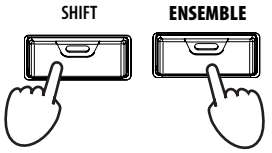
3 Play chords with the left hand and single notes in the right hand.

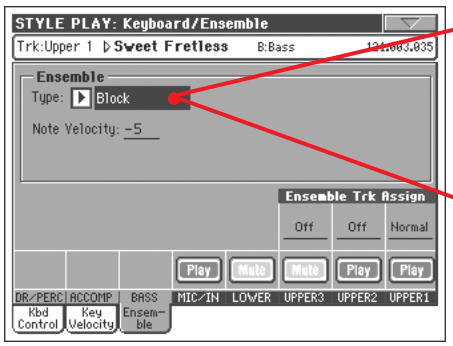


Notice how the right hand is automatically harmonized, according to the chords composed with your left hand.

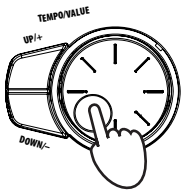
4 To select a different harmonization style, keep the SHIFT button pressed, and press the ENSEMBLE button to open the Ensemble page.

This is a fast 'shortcut' to recall this page. The longer would have been entering the Edit mode by pressing the MENU button, then going to the Ensemble page.

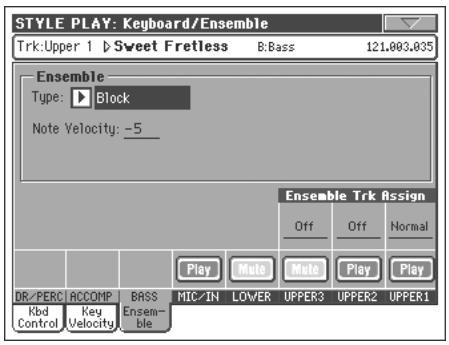


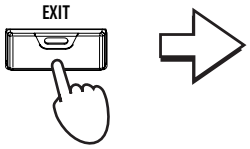


While the Ensemble parameter is selected, use the TEMPO/VALUE controls to select one of the available harmonization types.

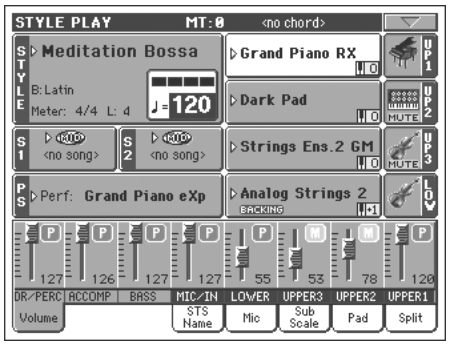


5 When the right harmonization type has been selected, press the EXIT button to go back to the main page.





While in an edit page, press EXIT to go back to the main page of the current operating mode.

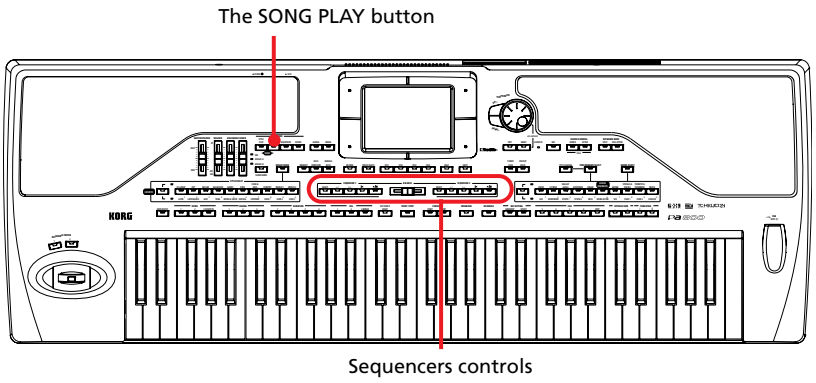


6 Press the ENSEMBLE button again to turn its LED off. The automatic harmonization will be turned off.

Song Play

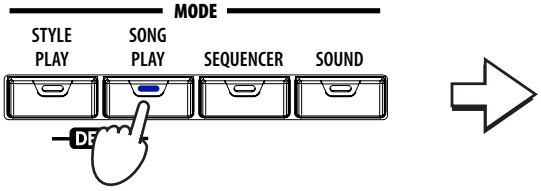
Pa800 is equipped with two onboard sequencers that can be run at the same time to mix between different Songs. Pa800 can read Songs in Standard MIDI File (SMF) and Karaoke™ (KAR) format.

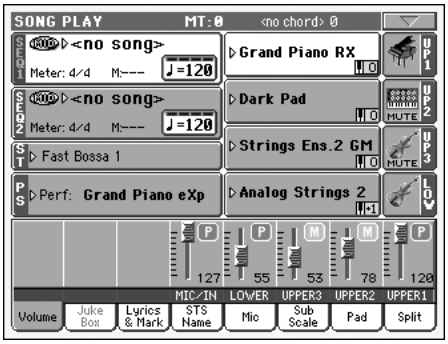
It may be of great interest to singers and guitar players to know that if a midifile contains lyrics and chords, they can be seen in the display. Lyrics can also be seen on an external video monitor, provided you have the (optional) VIF4 Video Interface installed.



Selecting a Song to play

1 Press the SONG PLAY button to switch to the Song Play mode.



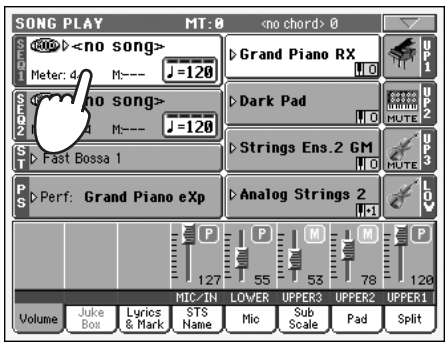


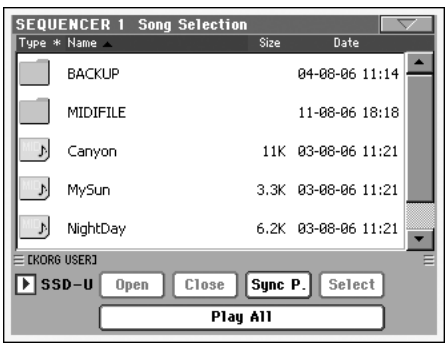
After pressing the SONG PLAY button, the main page of the Song Play mode appears.

Hint: In Style Play mode, you can pre-select the Songs to be assigned to both sequencers. This way, you will be ready to start them, as soon as you switch to Song Play mode.

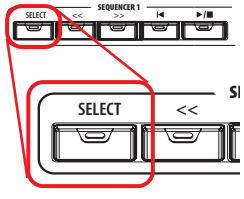
The Songs area of the Style Play main page.

2 Press the Sequencer 1 area to open the Song Select window.

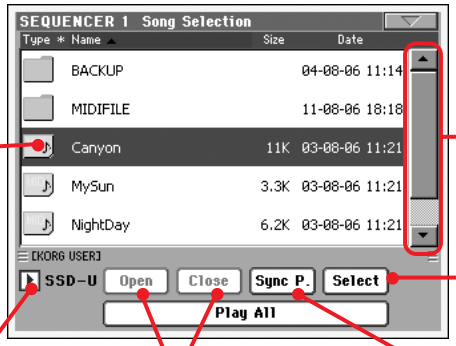




Hint: As an alternative, you can open the Song Select window by pressing the SELECT button in the SEQUENCER 1 section on the control panel.



3 Scroll through the list and select the Song to play.



The selected Song is highlighted. Press a Song's name to select it.

Use the scroll bar to see all Songs in the list. Keep SHIFT pressed and touch the Up/Down arrow to scroll to the next/previous alphabetic section. **As an alternative, you can use the DIAL.**

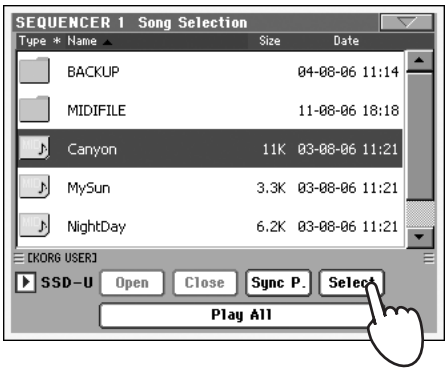
Press the Select button to select the highlighted Song, and assign it to Sequencer 1.

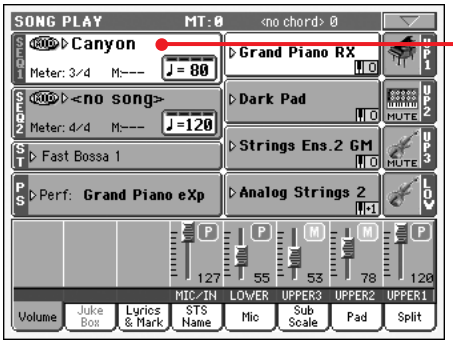
Use the Device pop-up menu to select one of the available mass-storage devices (SSD-U, hard drive…).

Use the Open and Close buttons to browse through the folders.

Use the Sync P. (Synchronized Path) button to see the selected Song again.

4 When the Song is selected, press the Select button to confirm your selection, and close the Song Select window.





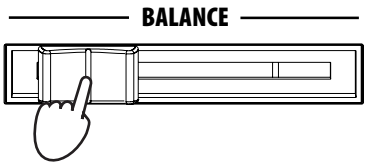
Selected Song

After pressing the Select button in the display, the main page of the Song Play mode appears again.

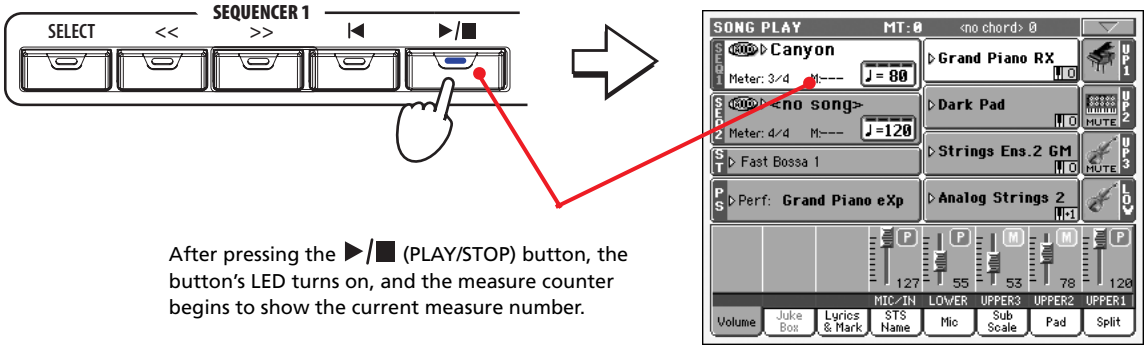
Playing back a Song

Once a Song has been selected, it may be played back by the sequencer.

1 Be sure the SEQUENCER BALANCE slider is completely moved to the left (toward Sequencer 1).



2 Press the ▶/■ (PLAY/STOP) button in the SEQUENCER 1 section to start playback.

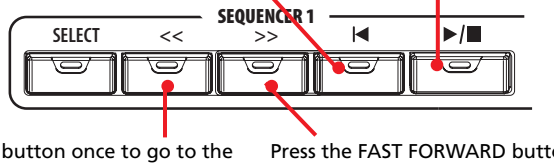


After pressing the ▶/■ (PLAY/STOP) button, the button's LED turns on, and the measure counter begins to show the current measure number.

3 Use the SEQUENCER 1 control section to control the Song's playback.

Press the HOME button to move the Song to measure 1.

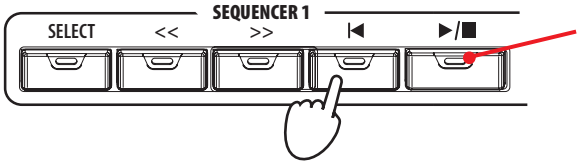
Press the PLAY/STOP button to stop the Song at the current position. Press it again to resume playback.



Press the REWIND button once to go to the beginning of the current measure. Keep it pressed to go back several measures.

Press the FAST FORWARD button once to go to the beginning of the next measure. Keep it pressed to go forward several measures.

4 When you want to stop the song and go back to the first measure, press the ⏮ (HOME) button.



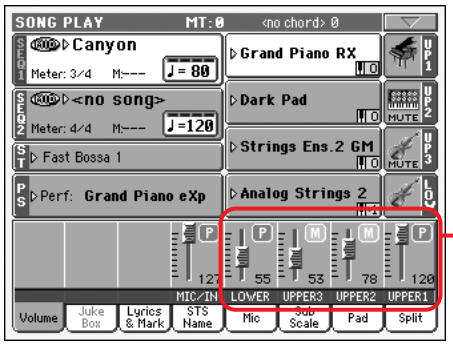
When the Song is stopped, the LED on the PLAY/STOP button goes dark.

Note: In any case, the sequencer will automatically stop when the end of the Song is reached.

Changing tracks volume

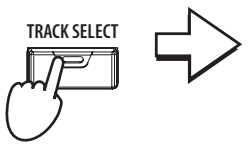
During playback, you may wish to change each track's volume, to create a mix "on the fly".

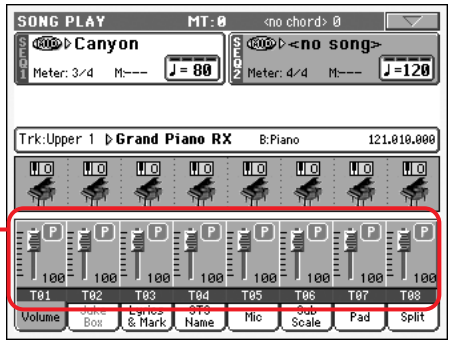
1 In Normal view, you can adjust each Keyboard track's volume. Touch a track and use the TEMPO/VALUE controls to change its volume



Keyboard tracks

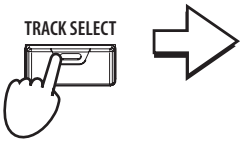
2 Press the TRACK SELECT button once to see tracks 1-8 (Track 1-8 view).

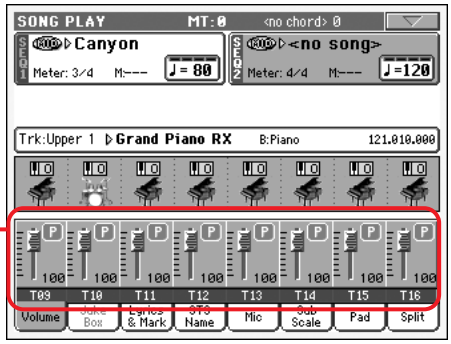




In Track 1-8 view, the first 8 tracks of the selected Song are shown.

3 Press TRACK SELECT once again to see tracks 9-16 (Track 9-16 view).

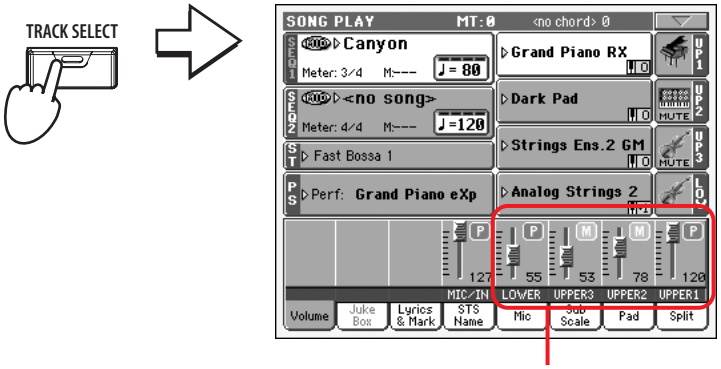




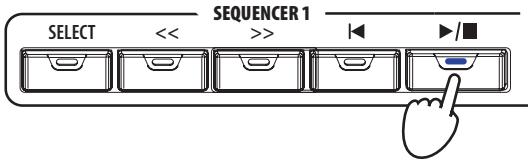
In Track 9-16 view, the second group of 8 tracks of the selected Song are shown.

Note: *Changes to Song tracks will not be saved, and will be reset each time you press the ⏮ (Home) button. They may also be reset while pressing the << (Rewind) button. To save changes, you must edit the Song in Sequencer mode.*

4 Press TRACK SELECT again, to return to the Normal view (Keyboard tracks).



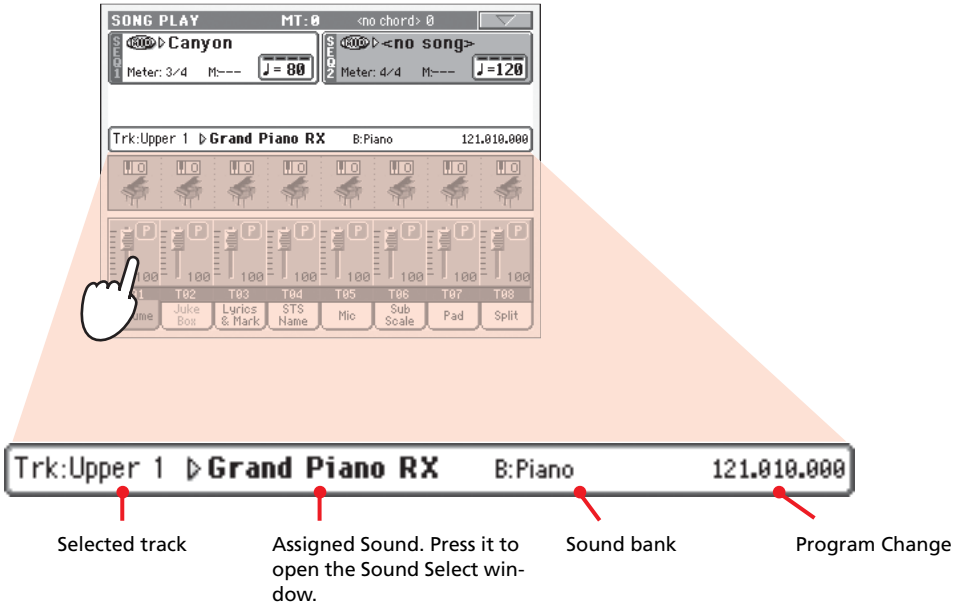
5 Press the ▶/■ (PLAY/STOP) button to start the Song.



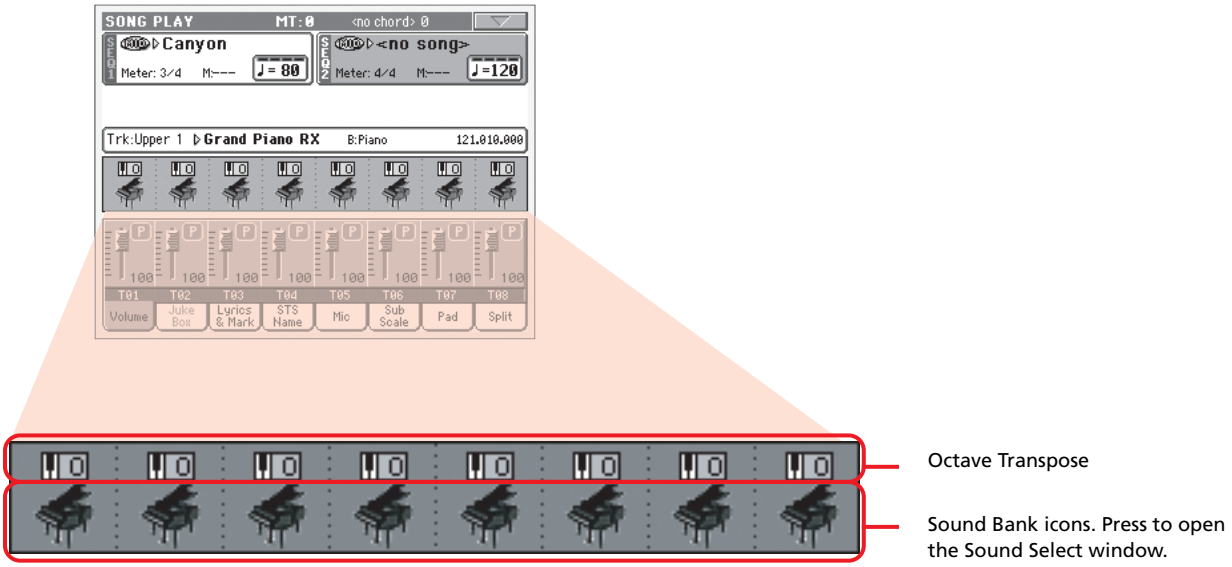
6 While listening to the Song, switch from Normal view to Track 1-8 and Track 9-16 view, to see which tracks are playing.

To see if a track is playing, look at its name, and see if it changes color.

- **Touch each track's channel strip, to see each track's detail in the Track Info line.**



- **Alternatively, you can see which type of Sound is assigned to each track in the Sound area of the Track 1-8 and Track 9-16 views.**



Turning Song tracks on/off

During playback, you may wish to mute one or more tracks, for example to sing along with the Song, or play an instrumental part live on the keyboard.

Muting/unmuting Song tracks works exactly as with Style tracks. See “Turning Style tracks on/off” on page 48 for more information.

Note: These changes will not be saved to the Song. To save changes, edit the Song in Sequencer mode.

Soloing a track

Contrary to the above, you may want to make a single track play alone. This is called the Solo function.

1. **While the Song is playing, keep the SHIFT button pressed and touch the track you want to listen to in Solo mode.**

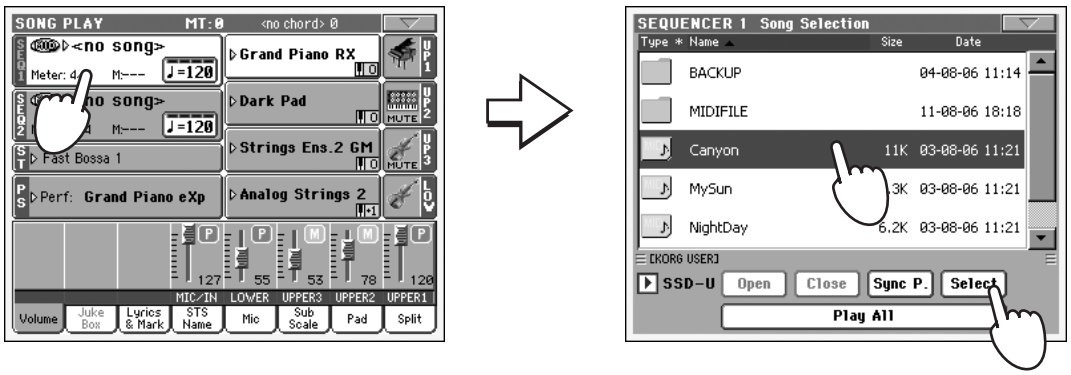
2. **To set all tracks back to the Play status, keep the SHIFT button pressed again, and touch the track currently in Solo mode.**

   You can use the Solo function also in Style Play and Sequencer mode. The Solo command can also be selected from the page menu.

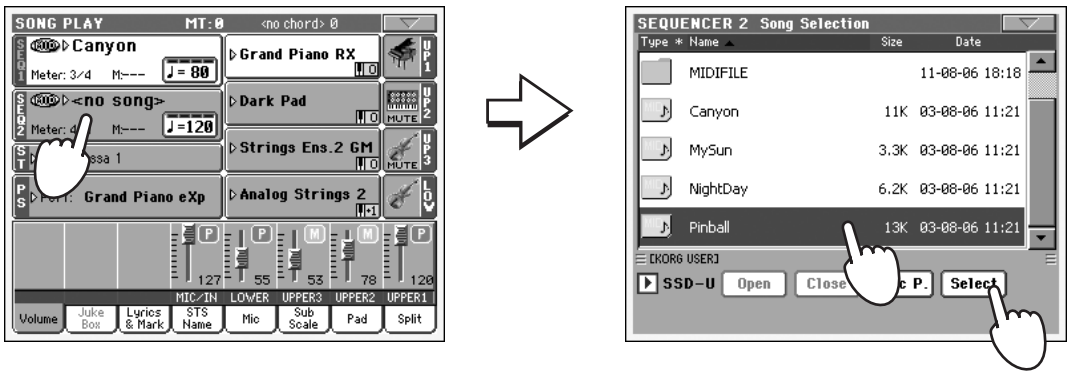
Mixing two Songs

You can select two Songs at the same time, and mix between them using the BALANCE slider.

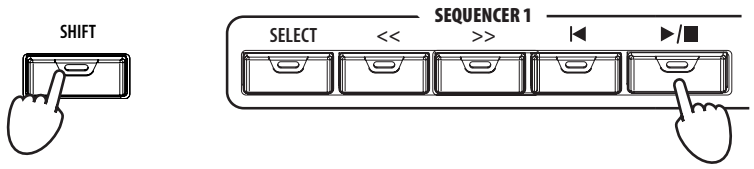
1 Press the Sequencer 1 area to open the Song Select window and select the Song to be played by Sequencer 1. Press Select to confirm.



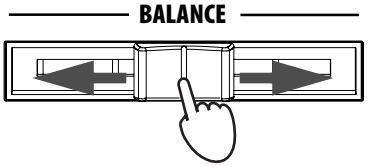
2 Once a song is assigned to Sequencer 1, press the Sequencer 2 area once to select it, and a second time to open the Song Select window. Select a Song to be assigned to Sequencer 2, and press Select to confirm.



3 Keep the SHIFT button pressed, and press any of the two ▶/■ (PLAY/STOP) buttons, to start both Sequencers at the same time.



4 During playback, move the SEQUENCER BALANCE slider, to mix between the two Songs.



5 During playback, you may control each Sequencer separately, by using the dedicated Sequencer controls.

6 Press the relevant ▶/■ (PLAY/STOP) button to stop the corresponding Sequencer.

Hint: You don't need to start both sequencers at the same time. You can start the first Song – then start the second one when the first one is near to the end. This way, you can use the BALANCE slider to gently crossfade between the end of one Song and the beginning of the following one.

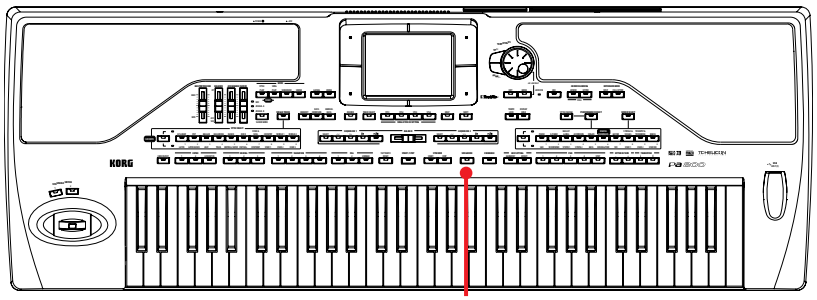
The SongBook

One of the most powerful features of the Pa800 is the onboard music database, that allows you to organize your Styles and Songs (in SMF and KAR format) for easy retrieving. Each entry of this database may include the artist, title, genre, number, key, tempo, and meter of a specified song. When selecting one of the entries, the associated Style or Standard MIDI File – as well as the Style Play or Song Play mode – is automatically recalled.

In addition to helping you organizing your shows, the SongBook allows you to associate up to four STSs to each Standard MIDI File. This way, it is easy to recall a complete setup for Keyboard tracks, effects, and the Voice Processor, for realtime playing over a Standard MIDI File.

Also, you can link a text file to a Standard MIDI File or to a Style, to read the Lyrics in the display or in an external monitor, even if there are no Lyrics events in the midifile, or if you prefer to play the song live with the help of the Styles.

You can add your own entries to the SongBook, as well as edit the existing ones. Korg has already supplied some hundred entries as standard. Furthermore, the SongBook allows you to create various custom lists, that may suit your different shows.

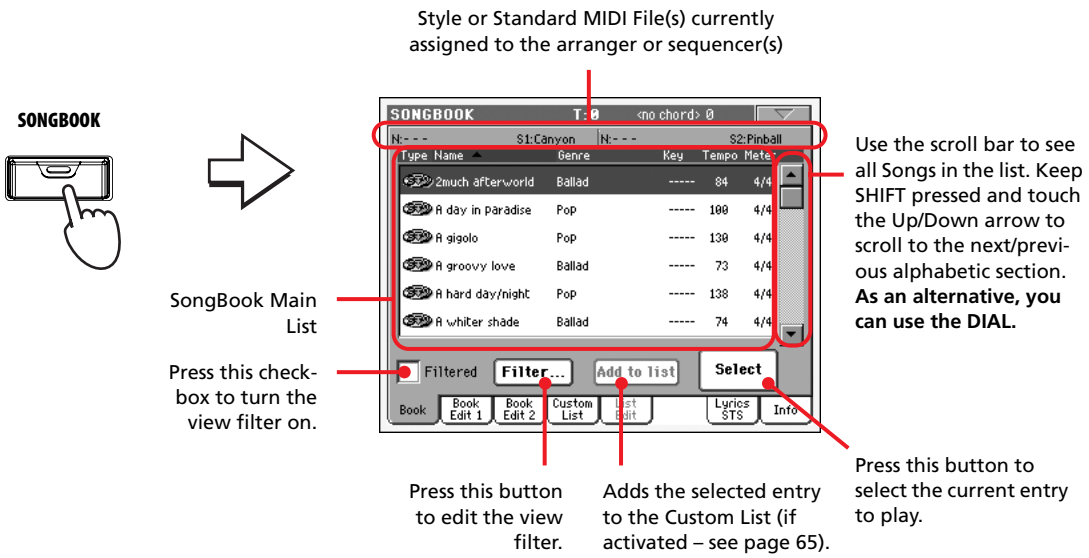


The SONGBOOK button

Selecting the desired entry from the Main List

A large database is already included with the instrument, and you can later customize it. You may browse through this database in a variety of ways.

1 While you are in Style Play or Song Play mode, press the SONGBOOK button to open the SongBook window.


SONGBOOK
Style or Standard MIDI File(s) currently assigned to the arranger or sequencer(s)
SONGBOOK T:0 <no chord> 0
N:- - - S1:Canyon N:- - - S2:Pinball
Type Name Genre Key Tempo Meter
2much afterworld Ballad ----- 84 4/4
A day in paradise Pop ----- 100 4/4
A gigolo Pop ----- 130 4/4
A groovy love Ballad ----- 73 4/4
A hard day/night Pop ----- 138 4/4
A whiter shade Ballad ----- 74 4/4
Filtered
Filter...
Add to list
Select
Book
Book Edit 1
Book Edit 2
Custom List
List Edit
Lyrics STS
Info
SongBook Main List
Press this check-box to turn the view filter on.
Use the scroll bar to see all Songs in the list. Keep SHIFT pressed and touch the Up/Down arrow to scroll to the next/previous alphabetic section. As an alternative, you can use the DIAL.
Press this button to edit the view filter.
Adds the selected entry to the Custom List (if activated – see page 65).
Press this button to select the current entry to play.

2 Browse through the entries.

Icons in the Type column will help you identify the type of the entry. The Genre column is shown by default, but you can switch to the Artist column (see "Displaying Artist or Genre" below).

3 When the entry is visible in the display, select it and press the Select button in the display.

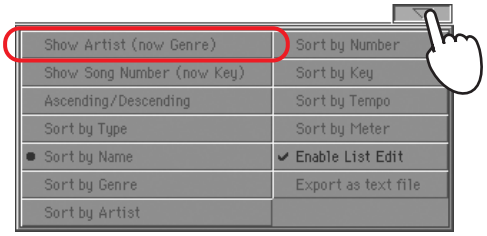
After selecting an entry, the corresponding Style, SMF, or KAR file will be recalled, together with the relevant operating mode (Style Play or Song Play). Up to four STSs will also be recalled. Any TXT file associated with the entry can be seen in the Lyrics/STS page.

The selected Style, SMF, or KAR file is shown in the higher part of the screen.

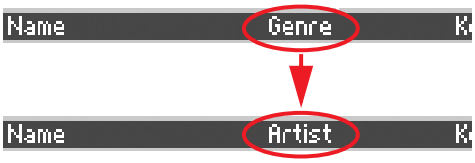
Displaying Artist or Genre

For space matter, either the Genre or Artist column can be seen in the display. You cannot see both at the same time.

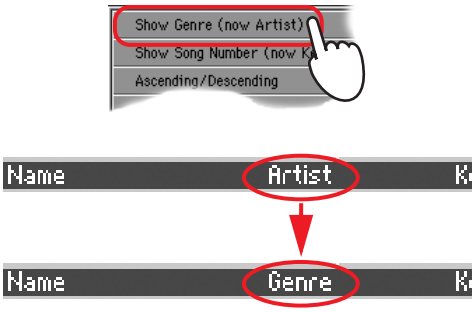
1 Press the page menu icon to open the page menu.



2 Choose Show Artist (now Genre) to switch from Genre to Artist in the List view. The Artist column will be shown.



3 Open the page menu again, and choose the Show Genre (now Artist) item. The Genre column will be shown again.



Note: The Artist and Key fields of all supplied entries have been intentionally left empty.

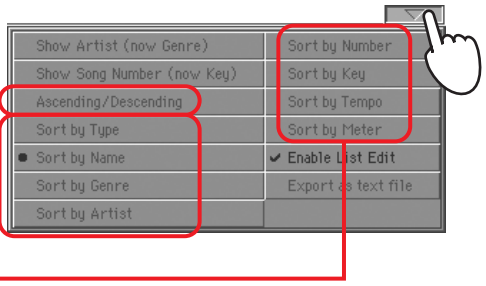
Sorting entries

You can change the order entries are shown in the display.

1 Press the page menu icon to open the page menu.

Choose whether the list must be seen in ascending or descending order

Choose one of the sorting options to change the list view order. The selected option will be shown in red over the list of file.

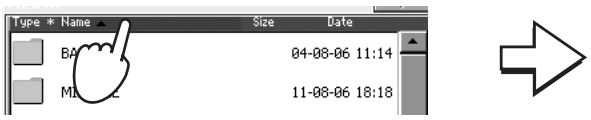


2 Select one of the available sorting options.

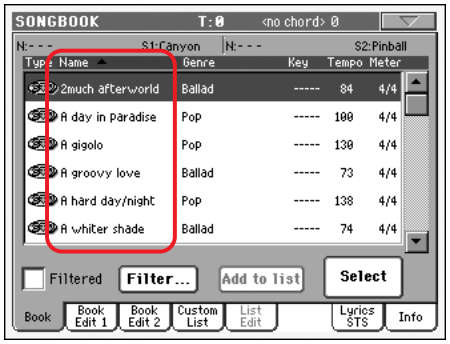
The order of entries in the display changes, reflecting the selected sorting option.

- **As an alternative, you can change the sorting order by touching one of the labels in a list of names.**

Touch the Name label…



…to alphabetically order the names in the list. Each time you touch the label, the order changes between Ascending and Descending.



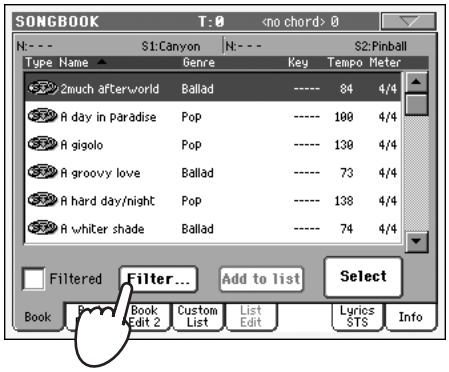
You can do the same by touching the Type, Name, Genre, Artist, Key, Number, Tempo or Meter label.

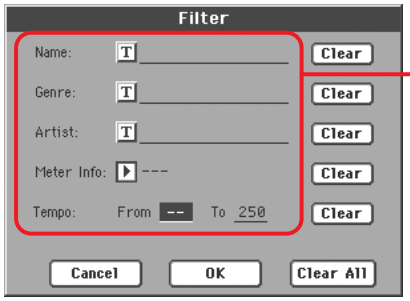
- **Each time you touch the same label again, the order changes between ascending and descending.**

Searching entries

The SongBook database may be really huge. You can, however, look for (say) specific artists or song titles, using the filtering functions.

1 Press the Filter button in the display, to open the Filter dialog box.

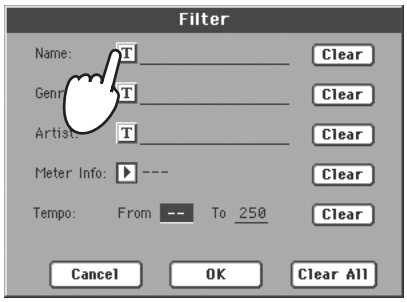


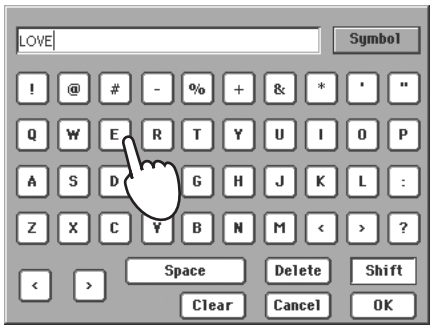


Available search criteria. "Genre" and "Artist" are both considered, even though only one of them may be shown in the List

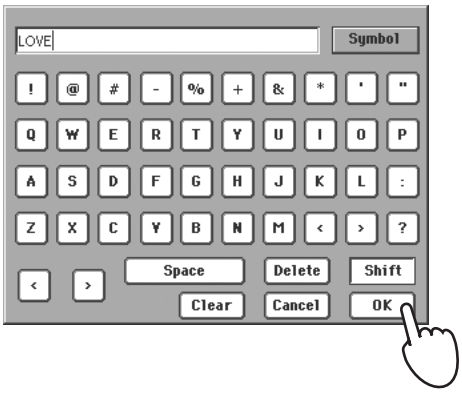
2 Press the T (Text Edit) button next to the search criteria (even more than one) you want to enter.

For example, you may want to find all songs containing the word "love" in the title (in any position in the string). If so, select the 'Name' criterion, and enter the word 'love'. Capitals are not relevant for the search.



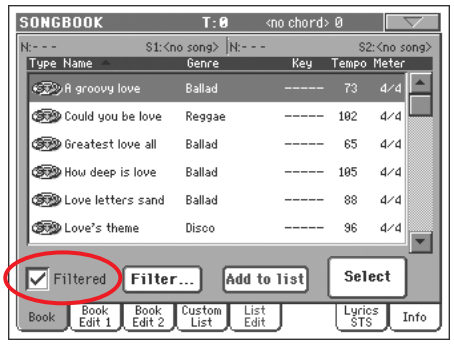


3 Press OK in the display, and close the Text Edit dialog box. The entered text is now the search criteria.



4 Press OK to close the Filter dialog box and return to the SongBook page.

Once the Filter dialog box has been closed by pressing OK, the Filtered check box is automatically checked, and the filter is activated. Only entries matching the entered criterion are seen in the Main List.



5 To see the whole SongBook database again, press the Filtered check box again, to make the check mark disappear.

Adding entries

You can add your own entries to the SongBook database.

1 Go to the Style Play or Song Play mode, depending on the type of entry you want to add to the SongBook database.

2 Select the Style or Standard MIDI File to be added to the SongBook.

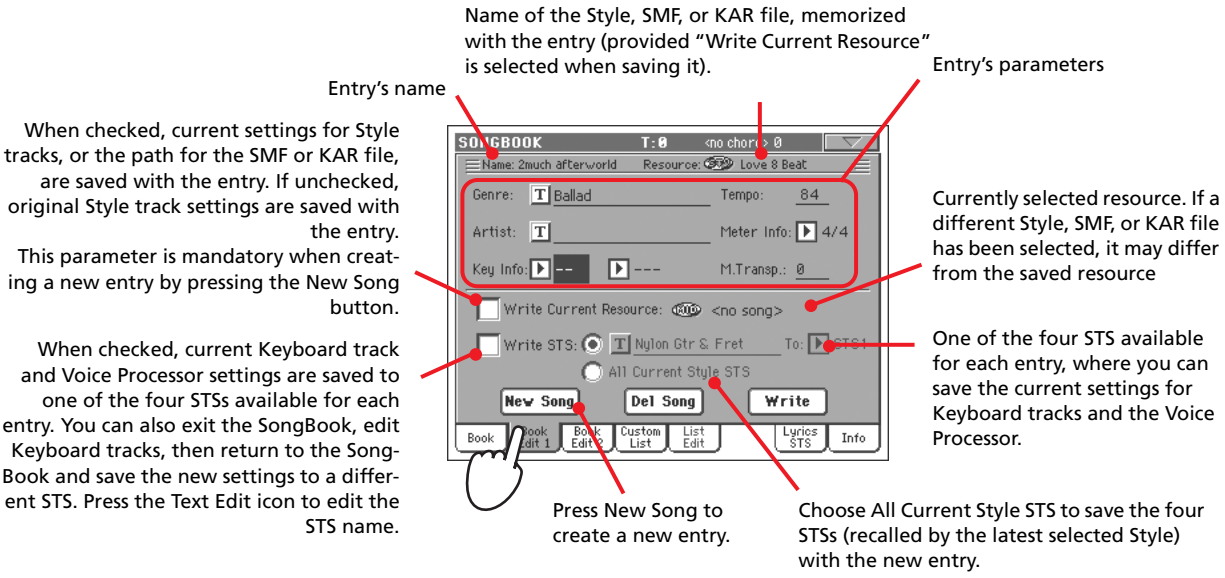
Assign the selected Song to Sequencer 1. (Only Songs assigned to Sequencer 1 will be saved in the SongBook entry. Songs assigned to Sequencer 2 will not be saved).

3 Edit Keyboard and Style tracks as you prefer, by selecting different Sounds and Effects, or editing any other parameter.

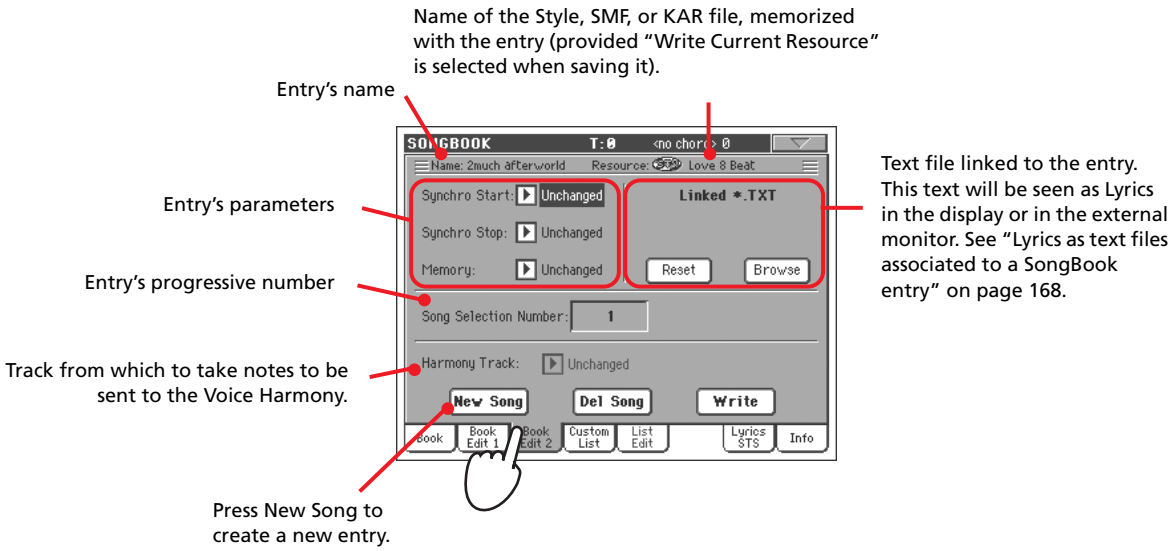
Please note that changes to a Standard MIDI File's tracks will not be saved as SongBook data. Data included in the Standard MIDI File will always be considered.

4 Select a different Voice Processor Preset, if you like.

5 When your entry is ready, press the SONGBOOK button, then the Book Edit 1 tab to see the Book Edit 1 page.


Name of the Style, SMF, or KAR file, memorized with the entry (provided "Write Current Resource" is selected when saving it).
Entry's parameters
Entry's name
When checked, current settings for Style tracks, or the path for the SMF or KAR file, are saved with the entry. If unchecked, original Style track settings are saved with the entry.
This parameter is mandatory when creating a new entry by pressing the New Song button.
When checked, current Keyboard track and Voice Processor settings are saved to one of the four STSs available for each entry. You can also exit the SongBook, edit Keyboard tracks, then return to the SongBook and save the new settings to a different STS. Press the Text Edit icon to edit the STS name.
Currently selected resource. If a different Style, SMF, or KAR file has been selected, it may differ from the saved resource
One of the four STS available for each entry, where you can save the current settings for Keyboard tracks and the Voice Processor.
Press New Song to create a new entry.
Choose All Current Style STS to save the four STSs (recalled by the latest selected Style) with the new entry.
Name: 2much afterworld
Resource: Love 8 Beat
Genre: Ballad
Tempo: 84
Artist:
Meter Info: 4/4
Key Info:
M.Transp.: 0
Write Current Resource: <no song>
Write STS:
Nylon Gtr & Fret
To:
All Current Style STS
New Song
Del Song
Write
Book
Custom List
List Edit
Lyrics STS
Info

6 When done with this page, press the tab to go to the Book Edit 2 page.

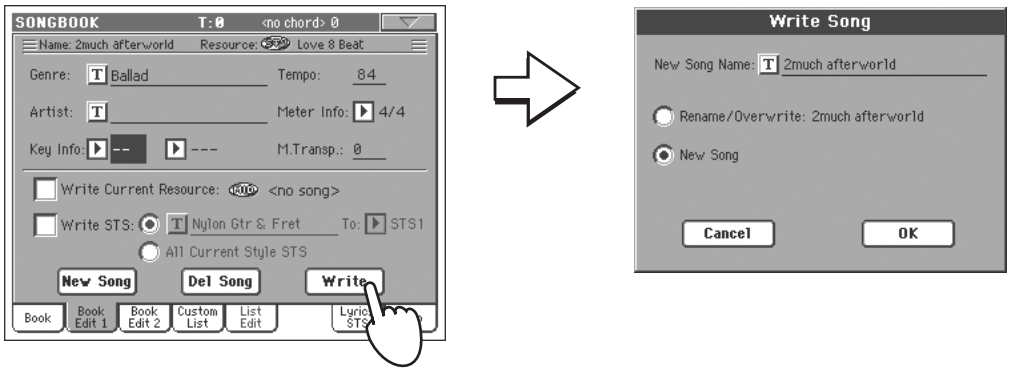

Name of the Style, SMF, or KAR file, memorized with the entry (provided "Write Current Resource" is selected when saving it).
Entry's name
Entry's parameters
Entry's progressive number
Track from which to take notes to be sent to the Voice Harmony.
Press New Song to create a new entry.
Text file linked to the entry. This text will be seen as Lyrics in the display or in the external monitor. See "Lyrics as text files associated to a SongBook entry" on page 168.
SONGBOOK
Name: 2much afterworld
Resource: Love 8 Beat
Synchro Start: Unchanged
Synchro Stop: Unchanged
Memory: Unchanged
Linked *.TXT
Reset
Browse
Song Selection Number: 1
Harmony Track: Unchanged
New Song
Del Song
Write
Book
Book Edit 1
Book Edit 2
Custom List
List Edit
Lyrics STS
Info

7 Press the New Song button in the display to add a new item to the SongBook list.

8 Press the T (Text Edit) button next to the field(s) you want to edit. Set all other parameters.

You can write the genre, artist name, and name of the associated STS. Select a Tempo matching the song's tempo, and select the Meter and Key of the song. You can also specify a Master Transpose value, to be automatically selected when selecting the entry.

9 After having filled up all the desired fields (be as comprehensive as you can), press the Write button in the display to open the Write dialog box.



10 Press the T (Text Edit) button to assign a name to the new entry, then press OK to save the entry to the SongBook database.

Entry's name. A good idea is to assign the entry the same name of the associated Standard MIDI File, or a name suitable for the use of the associated Style.

Select Rename/Overwrite to overwrite an existing entry. **Warning: the older entry will be deleted!**

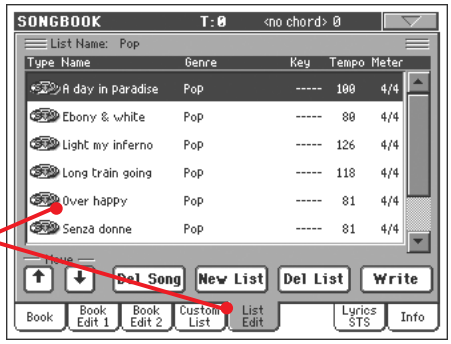
Select New Song to add a new entry to the SongBook database. This option is automatically selected when a new entry has been created (by pressing the New Song button while in the Edit 1 page).

Creating a Custom List

You can create several Custom Lists in the SongBook, to make a set of entries suitable for your various shows. Before starting a new Custom List, be sure you have added all needed entries to the SongBook main database (see "Adding entries" above).

1 While in SongBook mode, open the page menu and check the 'Enable List Edit' item.

After you check the 'Enable List Edit' item, the List Edit page becomes available.

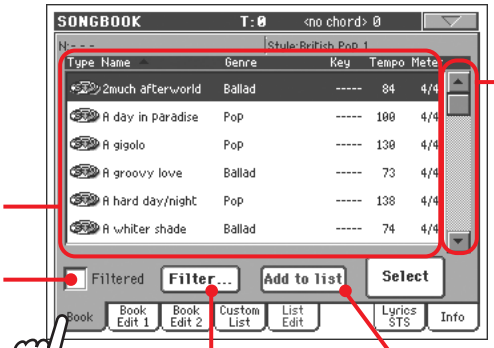


2 Select a Custom List to be edited.

To edit an existing list, press the Custom List tab to open the Custom List page, and select one of the available Custom Lists. To create a new list, press the List Edit tab to open the List Edit page, and press the New List button to create a new, blank list.

3 Press the Book tab to open the Book page and see the full database. Use the various sorting, searching and filtering options (seen above) to find

the entries you are looking for. Press the Add to List button when the desired entry has been selected.



SongBook list

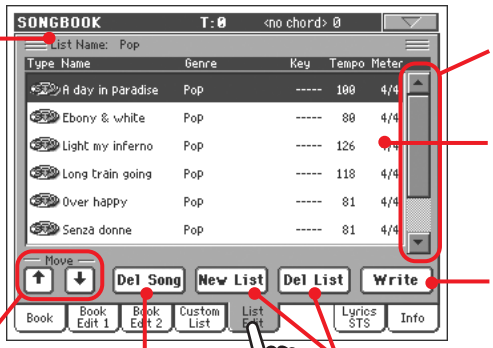
Press this check-box to turn the view filter on (if any).

Use the scroll bar to see all Songs in the list. Keep SHIFT pressed and touch the Up/Down arrow to scroll to the next/ previous alphabetic section. **As an alternative, you can use the DIAL.**

Press this button to edit the view filter.

Adds the highlighted entry to the Custom List.

4 When finished adding entries to the Custom List, press the List Edit tab to go to the List Edit page, and use the various commands to edit the list.



List name

Scrollbar

Select an entry on the list to edit

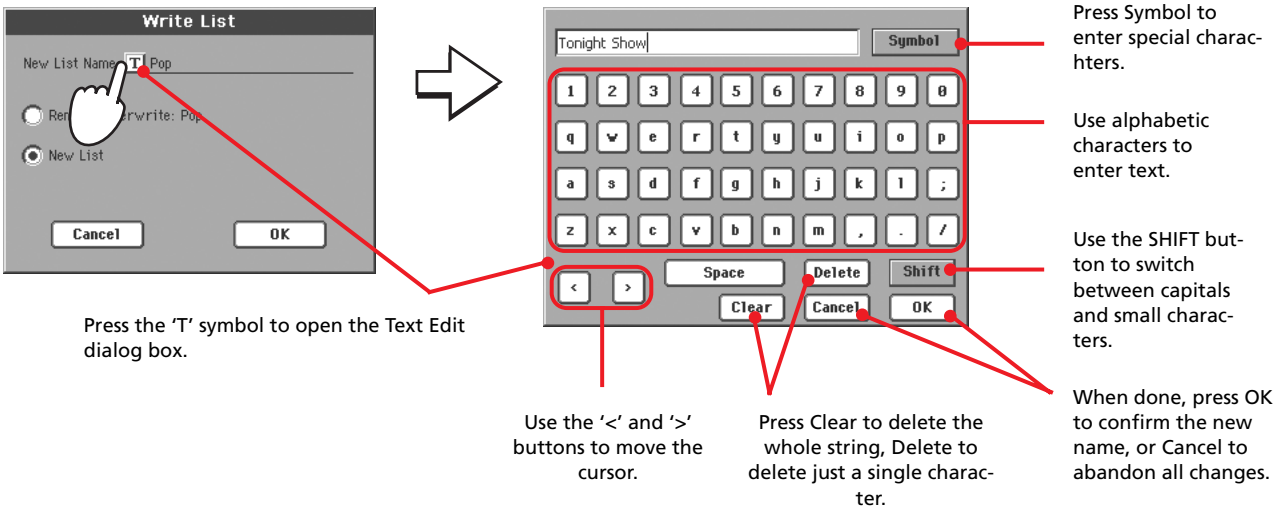
Press Write to save the current Custom List.

Use the vertical arrows to move the selected entry up or down in the list.

Press Del Song to delete the selected entry.

Press New List to create a new Custom List. Press Del List to delete the current Custom List. **Warning:** Del List will delete the current Custom List.

5 When the Custom List is ready, press the Write button in the display to save it to memory. Assign a new name to the Custom List.



Press Symbol to enter special charac-hters.

Use alphabetic characters to enter text.

Use the SHIFT but-ton to switch between capitals and small charac-ters.

When done, press OK to confirm the new name, or Cancel to abandon all changes.

Press the 'T' symbol to open the Text Edit dialog box.

Use the '<' and '>' buttons to move the cursor.

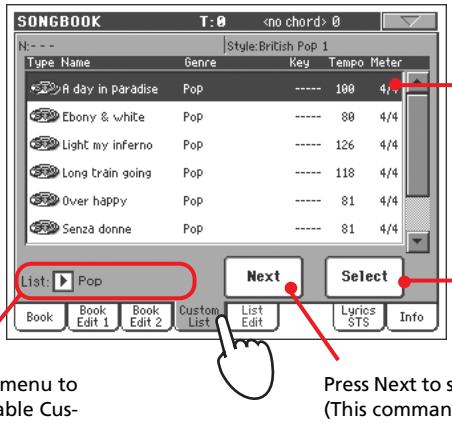
Press Clear to delete the whole string, Delete to delete just a single charac-ter.

Selecting and using a Custom List

After creating one or more Custom Lists, you can select one and use it for your show.

1 **Press the Custom List tab to select the Custom List page.**

2 **Use the List pop-up menu to select one of the available Custom Lists.**



Entry in play. To select a different one, highlight it and press the Select button in the display.

Press Select to set the highlighted entry to play (if different than the one automatically selected).

Use the List pop-up menu to select one of the available Custom Lists.

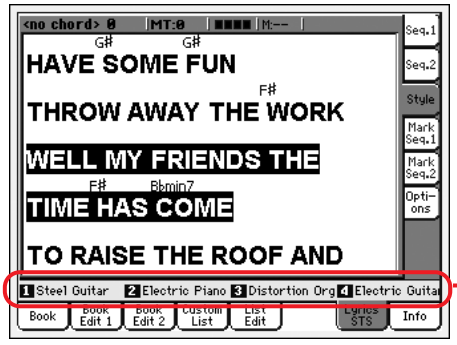
Press Next to select the next entry in the list. (This command can also be assigned to an Assignable Switch).

3 **Select one of the entries in the list (it turns blue), then press the Select button in the display (the selected entry turns green) to start playing back from there.**

Selecting a SongBook STS

Up to four STSs can be associated to any SongBook entry. It doesn't matter if it is based on a Style or a Standard MIDI File.

1 **Press the Lyrics/STS tab to open the Lyrics/STS page and see the four STSs associated to the current SongBook entry.**



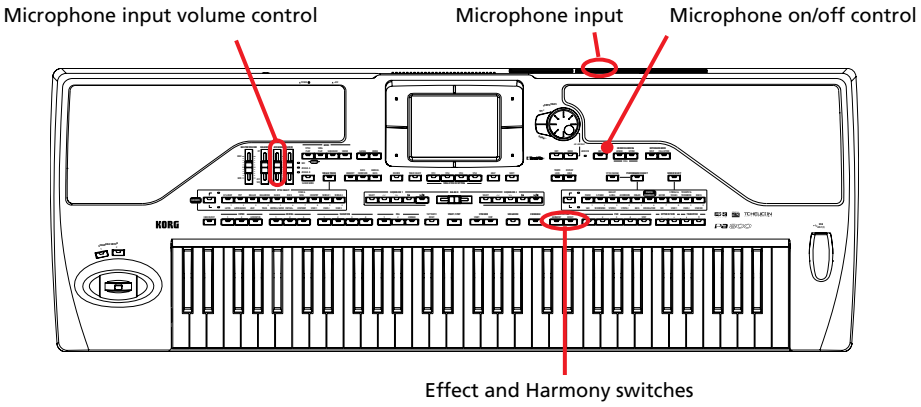
STSs associated with the current entry.

2 **Select the desired STS by touching its name in the display. As an alternative, press the SINGLE TOUCH BUTTON corresponding to the desired STS.**

The STS is selected. Keyboard tracks and Voice Processor settings may change.

Singing with a connected microphone

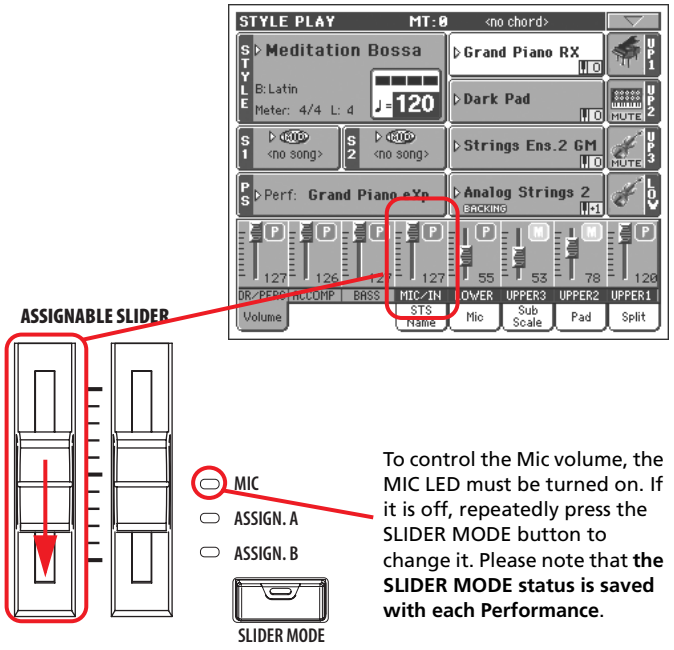
Pa800 is fitted with a powerful digital voice processor, based on technologies developed by TC Helicon, including effects and three-part harmonization.



Connecting a microphone

To sing along with the Pa800, you must first connect a suitable microphone to AUDIO INPUT 1 (the one that goes to the Voice Processor). Any dynamic microphone is directly supported. To connect a phantom-powered condenser microphone, you need an external phantom power supply. You can also connect the microphone though an external mixer, and connect one of the mixer's line outputs to the AUDIO INPUT 1 of the Pa800.

1 Lower the Mic/In track volume by using the dedicated slider on the control panel.



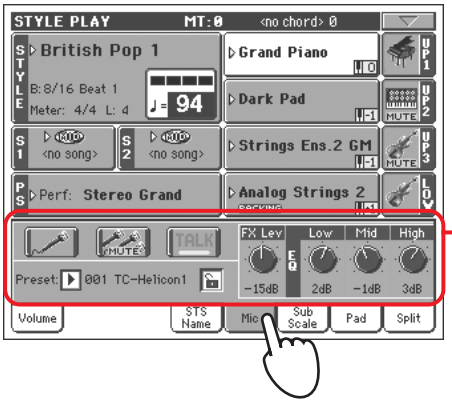
To control the Mic volume, the MIC LED must be turned on. If it is off, repeatedly press the SLIDER MODE button to change it. Please note that **the SLIDER MODE status is saved with each Performance**.

Note: Lowering the Audio In track volume helps avoiding feedback. Feedback is caused by audio generated by the Pa800, returning to the audio circuitry via the microphone.

2 Connect a microphone.

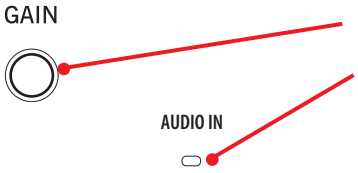
3 Press the EFFECT and HARMONY buttons to turn their LED off, and deactivate the Voice Processor.

4 **Go to the main page of the Style Play or Song Play mode, and select the Mic tab. Be sure the Mic input is not muted.**



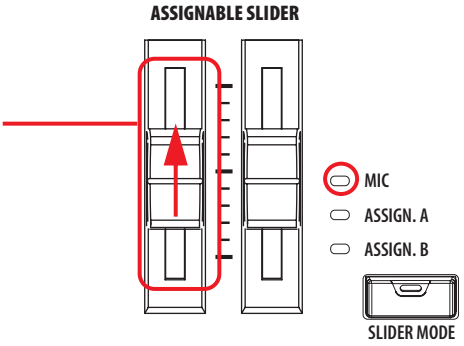
Mic panel. To test the microphone level, be sure the Mic Mute, Effects and Talk buttons are unchecked.

5 **Sing into the microphone, and adjust the input gain and the Microphone volume, until you achieve the correct settings.**



Adjust the input level by using the GAIN knob next to the AUDIO INPUT 1. Sing into the microphone, and watch at the AUDIO IN LED on the control panel – it ought to stay green. If it goes orange too often (or even red), turn down the input gain; if it turns off too often, increase the input gain. No hint of distortion should be heard in the audio system when you sing.

While you adjust the gain, gradually increase the Microphone volume, by using the corresponding slider.



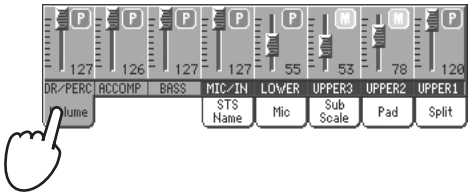
6 **Press the EFFECT and HARMONY buttons to turn their LED on, and activate the Voice Processor.**

7 **Try the Play/Mute button of the Microphone panel, to mute/unmute the whole microphone section.**

Microphone muted

Microphone set to play

8 **Press the Volume tab to select the Volume panel.**



Note: You have a correct microphone volume setting when the AUDIO IN LED stays green most of the time. The AUDIO IN slider must be set accordingly, to compensate a too loud or weak incoming signal.

Note: This is the same play/mute control you can find in the "Mic/In" channel strip of the Volume panel.

9 **If you like, start a Style or Song. Adjust the microphone final volume using the dedicated slider.**

10 **Adjust the other settings, balancing the Style/Song and microphone with the BALANCE slider and the Microphone slider.**

The settings for the BALANCE and MIC sliders are not saved in memory, so they stay consistent when selecting different Styles, Performances, Songs or Voice Processor settings.

Applying harmony to your voice

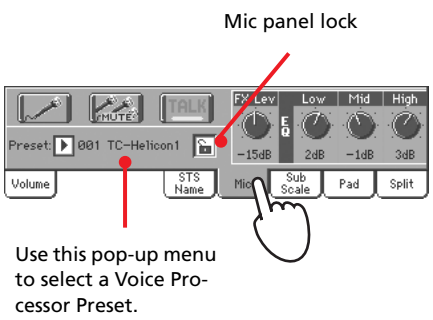
1 **Be sure you are in Style Play mode, and select a Style you especially like.**

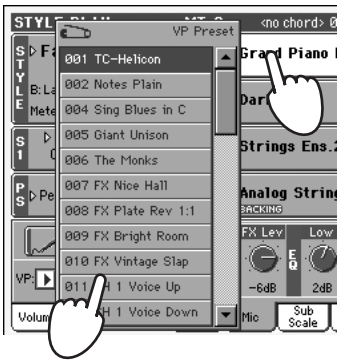
2 **Press the Mic tab to show the Microphone panel, and select one of the available Voice Processor Presets.**

Voice Processor Presets are settings for the various Voice Processor modules (Effects, Harmony). By selecting a Preset, all processing parameters may change.

A Voice Processor Preset is assigned to each Performance or STS. When selecting a different Performance or STS, the Voice Processor Preset may change (depending on the Mic panel lock status), changing the type of processing applied to your voice.

Note: By default, Preset #1 is a solo voice; Preset #2 contains a three-voice harmony.





Note: By default, the first Performance and STS have the harmony effect turned off, to avoid any unwanted processing from being applied to the microphone. When you select a Preset you like, you can save it to a Performance or STS (see "Saving your settings to a Performance" on page 39)

3 **If you like, start the Style.**

4 **Be sure the HARMONY LED is turned on on the control panel.**

5 **Play some chords, to let the Voice Processor create new voices with them.**

6 **Sing along with the chords and melody you play on the keyboard.**

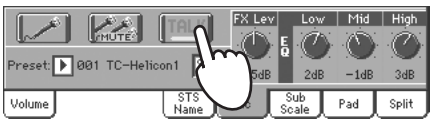
7 **If it is playing, stop the Style.**

Soloing your voice (TalkBack)

Sometimes, during a live show, you might like to talk to your audience. Use the TalkBack function to attenuate the music, and let your voice pass through clean and clear.

1 **While in the main page of the Style Play or Song Play mode, press the Mic tab to see Voice Processor's settings.**

2 **During playback, press the Talk button, making it appear depressed.**



3 **Sing or talk into the microphone.**

You'll hear background music has been made softer, while your voice will be heard *loud and proud*. The effects have probably changed, too.

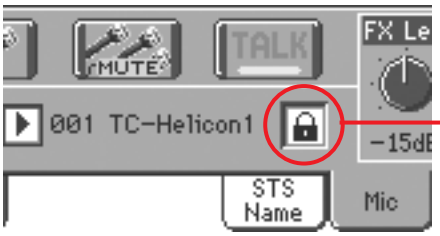
4 **To turn the TalkBack function off, press the Talk button again, making it appear relieved.**

The background music returns to the original volume.

Locking Voice Processor settings

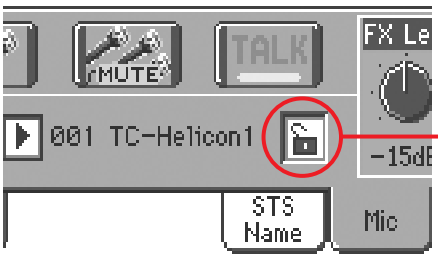
If you like the selected Voice Processor Preset, and other settings you have made in the Microphone panel, you can "lock" them, to prevent them from changing each time you select a Performance, Style or STS that may be saved using different settings.

1 **While the Microphone panel is shown in the display, press the lock icon to freeze it.**



Lock on. Voice Processor settings will not change when selecting a different Performance or STS.

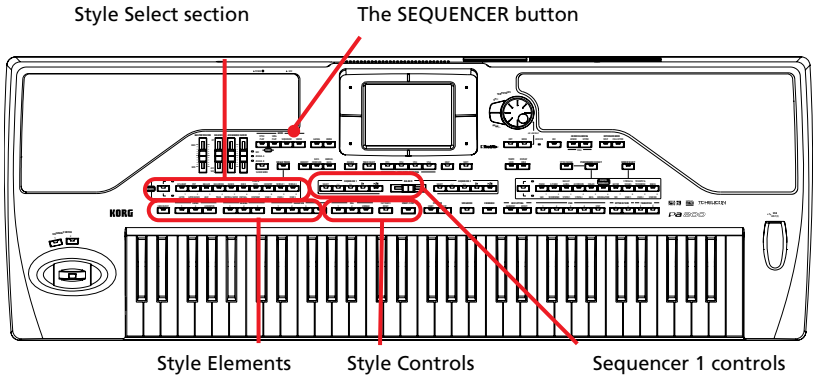
2 **To unlock the settings, press the lock icon again.**



Lock off. Voice Processor settings will change when selecting a new Performance or STS.

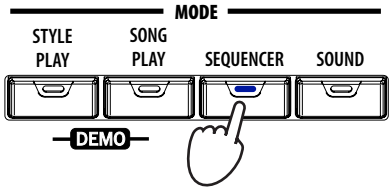
Recording a new Song

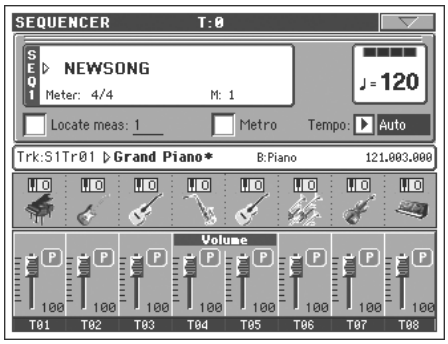
There are several ways to create a Song on the Pa800. The easiest and fastest is to use the Styles to record what you are playing in realtime on the keyboard, while the arranger gives you the accompaniment tracks.



Entering Backing Sequence (Quick Record) mode

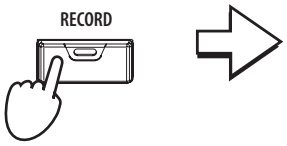
1 Press the SEQUENCER button to switch to the Sequencer mode.

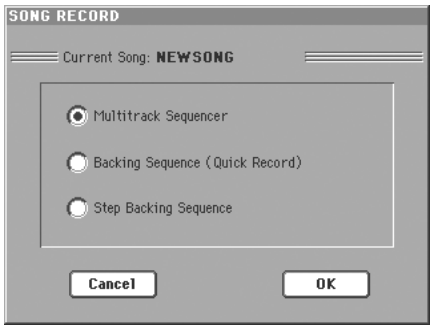




After pressing the SEQUENCER button, the main page of the Sequencer mode appears.

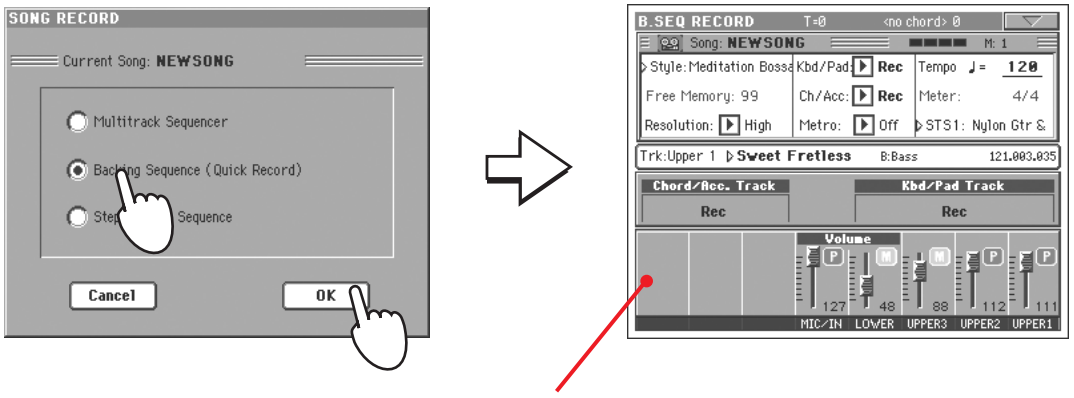
2 Press the RECORD button to open the Song Record Mode Select dialog box.





Press the RECORD button, to open the Song Record Mode Select dialog box

3 Select the Backing Sequence (Quick Record) option and press OK to enter the Backing Sequence Record mode.



After choosing the Backing Sequence (Quick Record) option, the Backing Sequence Record page appears.

Preparing to record

When you enter Backing Sequence Record, the most recently used Style is already selected, and all tracks are ready to record. You could simply start recording as if you were playing in realtime with the Styles. However, there are some settings that you may wish to edit.

- **If you like, adjust any editable parameter in the display.**

Press the Style parameter (or one the STYLE buttons) to open the Style Select window, and select a different Style (as seen on page 43).

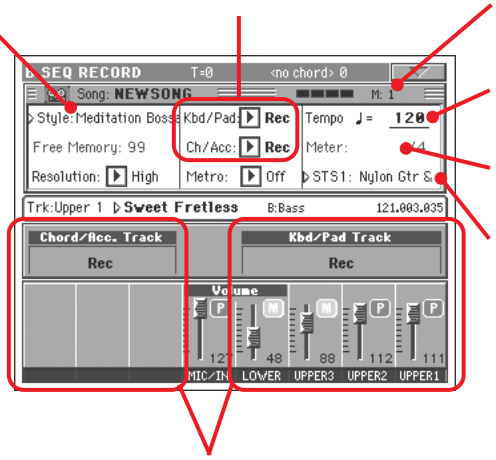
Track(s) status. 'Rec' means they are ready to record. 'Play' means they are recorded and you can hear them. 'Mute' means they cannot be heard.

Measure counter. Negative numbers (-2, -1) are the precount, after which you can start recording.

Style's Tempo. Change it, if you like.

Style's Meter. You cannot change it.

Press the Perf/STS parameter to open the Performance Select window, and select a different Performance (as seen on page 38). As an alternative, you use the PERFORMANCE/SOUND or STS buttons.

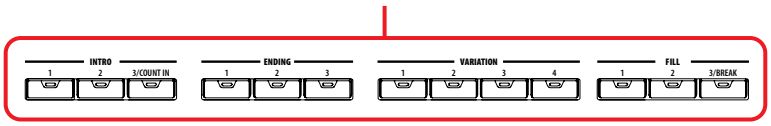


Grouped tracks. During Quick Record, you cannot access each separate Song track. For ease of use, just two 'master' tracks are provided: Kbd/Pad (Keyboard/Pads) and Ch/Acc (Chord/Accompaniment).

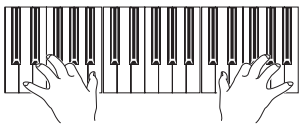
Recording

1 Select the Style Element you wish to use before starting to play.

Select one of the Intros to start with an introduction. Select any of the Variations before starting to record.



2 Start recording, by pressing the START/STOP button.



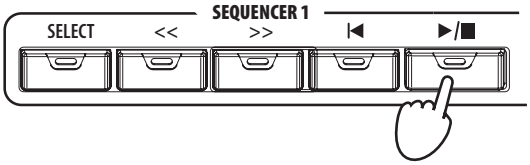
Note: If you do not wish to start the Song with the Style playing, you can simply start recording by pressing the ▶/■ PLAY/STOP button in the SEQUENCER 1 section, and start the Style only later. The Style will start at the next beginning of the measure.

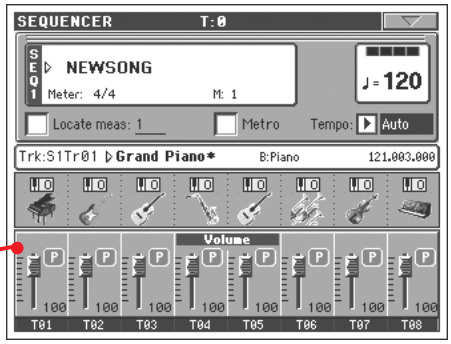
3 Play as if you were performing live with the Styles.

During recording, select any Style Element (Intro, Variation, Fill, Ending…) you like. You can also press START/STOP to stop the Style, and press it again to start the Style up again!

Please remember that, while recording in Backing Sequence Record mode, you cannot use the SYNCHRO, TAP TEMPO/RESET, ACC/SEQ VOLUME controls.

4 When finished recording your Song, press the ▶/■ (PLAY/STOP) button in the SEQUENCER 1 section to exit recording, and return to the main page of the Sequencer mode.





After pressing the PLAY/STOP button, the main page of the Sequencer mode appears again.

5 While in the main page of the Sequencer mode, press the ▶/■ (PLAY/STOP) button in the SEQUENCER 1 section to listen to the recorded Song.

The Backing Sequence Song has been converted to an ordinary Song. If you like it, you can save it to disk, and read it in Song Play mode, or with any external sequencer.

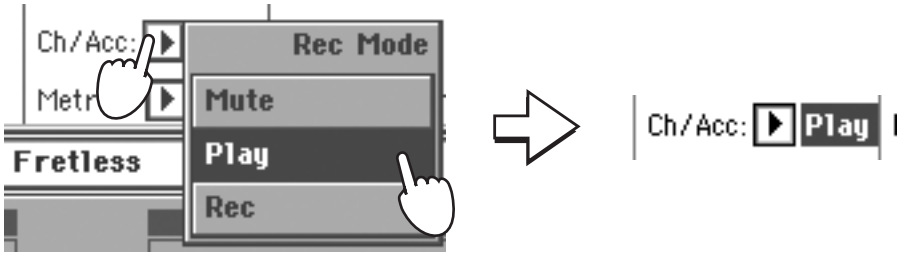
6 To edit the Song, press MENU to enter the Edit mode (see instructions starting from page 182).

Second-take recording (Overdubbing)

You may wish to re-record, and add one of the two "grouped" tracks, or overwrite a bad recording with a new one. Usually, you will record all chord and Style Element changes during the first take, and record Keyboard tracks and Pads during the second take.

1 **Press the RECORD button to enter Record again. When the Song Record Mode Select dialog box appears, select Backing Sequence (Quick Record) again.**

2 **If you are recording just one of the "grouped" tracks, set the track to be preserved to the Play mode.**



3 **Repeat the recording process, and press the ▶/■ (PLAY/STOP) button in the SEQUENCER 1 section to stop recording and to return to the main page of the Sequencer mode.**

4 **While in the main page of the Sequencer mode, press the ▶/■ (PLAY/STOP) button in the SEQUENCER 1 section to listen to the recorded Song.**

Again, the Backing Sequence Song has been converted to an ordinary Song.

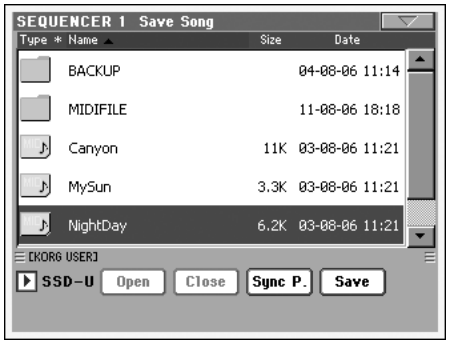
Saving a Song to disk

After recording a Song that you like, it is a good idea to save it to disk, to avoid losing it when the instrument is turned off.

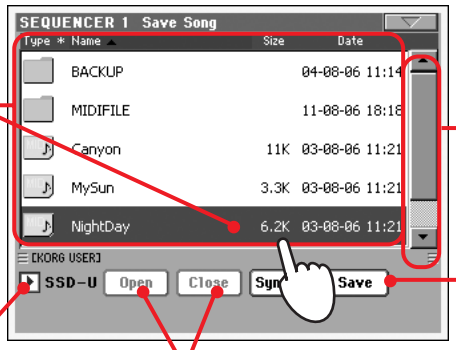
1 **While in the main page of the Sequencer mode, press the page menu icon to open the page menu.**

2 Select the Save song command to open the Save Song window.

After you select the Save song command, the Save Song page appears.



3 Select a device and folder where you want to save your Song.



If a Song is selected (highlighted) it will be overwritten. If no Song is selected, a new Song file will be created on the target device.
To deselect a selected Song, press anywhere else in the Song list, or select the same storage device again.

Use the scroll bar to see all Songs in the list. Keep SHIFT pressed and touch the Up/Down arrow to scroll to the next/previous alphabetic section. **As an alternative, you can use the DIAL.**

Press the Save button to save the Song to the current folder.

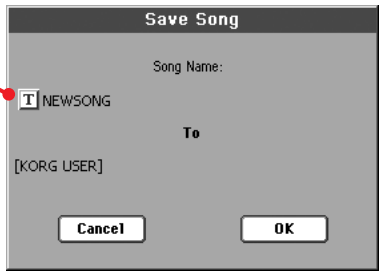
Use the Device pop-up menu to select one of the available storage devices (SSD-U, hard drive…).

Use the Open and Close buttons to browse through the folders.

In case you prefer to exit this page without saving the Song, press the EXIT button.

4 Press the Save button in the display to open the Save Song dialog box.

Press the Text Edit icon to edit the Song's name.



5 Press OK in the display to save the Song to disk, or Cancel to stop the Save operation.

Reference

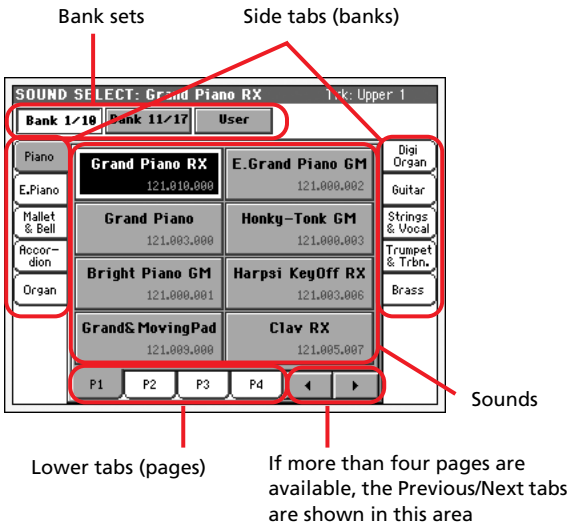
Selecting elements

The following windows are shown in the various operating modes, whenever you try to select a Sound, Performance, Style or Song.

Sound Select window

Press the Sound area whereas it appears in the display, or one of the SOUND SELECT buttons on the control panel (provided the SOUND SELECT LED is lit), to open the Sound Select window. Use the SOUND SELECT buttons to go directly to the selected bank.

Press EXIT to exit from this page and go back to the previous page without selecting any Sound.



Note: *Depending on the status of the "Auto Performance/Sound Select" parameter (see page 201), a Sound may be immediately selected when pressing one of the SOUND SELECT buttons. The latest selected Sound for that bank will be selected.*

Bank sets

Selected set of banks (top or bottom row of Factory Styles, User banks).

Side tabs (banks)

Use these tabs to select a bank of Sounds. Each tab corresponds to one of the SOUND SELECT buttons on the control panel.

Lower tabs (pages)

Use these tabs to select one of the available pages in the selected bank.

If you press again the same SOUND/PERFORMANCE SELECT button on the control panel, the next page in the same bank is selected. This way, you do not need to press one of the corresponding tabs in the display in order to select a different page.

Previous/Next tabs

Scroll the lower tabs to the left or the right, when additional tabs are available but cannot be seen in the display.

Sounds

Press one of these buttons in the display to select a Sound. Unless the DISPLAY HOLD LED is turned on, the window automatically closes short after you select a Sound.

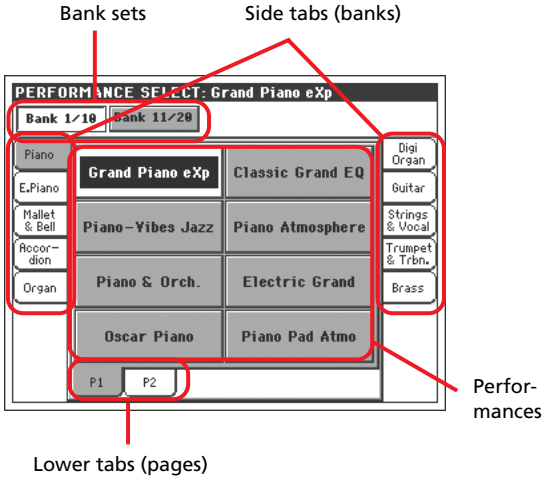
Program Change

Program Change number. Shown only when the "Show Program Change number" parameter is turned on in Global mode. (See page 201).

Performance Select window

Press the Performance area whereas it appears in the display, or one of the PERFORMANCE SELECT buttons on the control panel (provided the PERFORMANCE SELECT LED is lit), to open the Performance Select window. Use the PERFORMANCE SELECT buttons to go directly to the selected bank.

Press EXIT to exit from this page and go back to the previous page without selecting any Performance.



Note: *Depending on the status of the "Auto Performance/Sound Select" parameter (see page 201), a Performance may be immediately selected when pressing one of the PERFORMANCE SELECT buttons. The latest selected Performance for that bank will be selected.*

Bank sets

Selected set of banks (top or bottom row of Performances).

Side tabs (banks)

Use these tabs to select a bank of Performance. Each tab corresponds to one of the PERFORMANCE SELECT buttons on the control panel.

Lower tabs (pages)

Use these tabs to select one of the available pages in the selected bank.

If you press again the same SOUND/PERFORMANCE SELECT button on the control panel, the next page in the same bank is

selected. This way, you do not need to press one of the corresponding tabs in the display in order to select a different page.

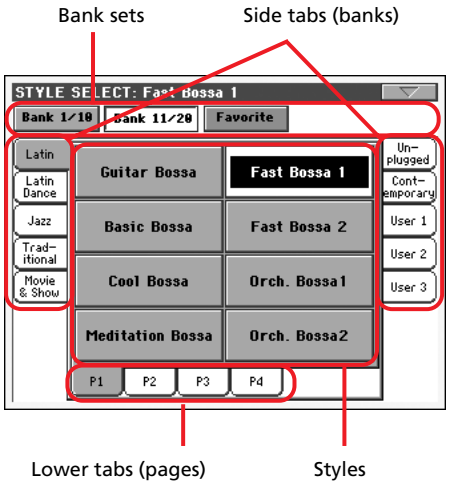
Performances

Press one of these buttons in the display to select a Performance. Unless the DISPLAY HOLD LED is turned on, the window automatically closes short after you select a Performance.

Style Select window

Press the Style area whereas it appears in the display, or one of the STYLE buttons on the control panel, to open the Style Select window. Use the STYLE buttons to go directly to the selected bank.

Press EXIT to exit from this page and go back to the previous page without selecting any Style.



Note: *Depending on the status of the "Auto Style Select" parameter (see page 201), a Style may be immediately selected when pressing one of the STYLE SELECT buttons. The latest selected Style for that bank will be selected.*

Bank sets

Selected set of banks (top or bottom row, or Factory Styles).

Side tabs (banks)

Use these tabs to select a bank of Styles. Each tab corresponds to one of the STYLE buttons on the control panel.

Lower tabs (pages)

Use these tabs to select one of the available pages in the selected bank.

If you press again the same STYLE SELECT button on the control panel, the next page in the same bank is selected. This way, you do not need to press one of the corresponding tabs in the display in order to select a different page.

Styles

Press one of these buttons in the display to select a Style. Unless the DISPLAY HOLD LED is turned on, the window automatically closes short after you select a Style.

After selecting a Style from this window, and another Style is playing, the name of the new Style name begins to flash, meaning it is ready to start playing at the beginning of the next measure.

Style Select page menu

Press the page menu icon to open the menu. Press a command to select it. Press anywhere in the display to close the menu without selecting a command.

Rename Favorite Bank

Choose this command from the page menu, and assign the Favorite Style banks any name you like.

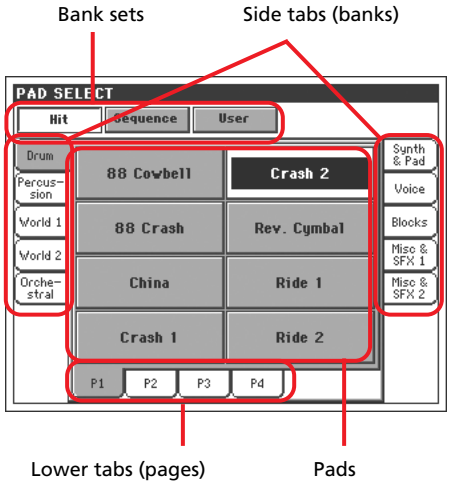
The assigned name can be spanned over two lines, by separating them with the paragraph character (¶). For example, to write "World Music" on two lines, enter "World¶Music".

Be careful not to write words exceeding the width of the side tabs of the Style Select window.

Pad Select window

Press the Pad area whereas it appears in the display, to open the Pad Select window.

Press EXIT to exit from this page and go back to the previous page without selecting any Pad.



Bank sets

Selected set of banks, corresponding to different types of Pads. ***Hit*** are single-note, pre-programmed factory Pads. ***Sequence*** are sequence-based, pre-programmed factory Pads. ***User*** can be either single-note or sequence-based Pads, and can be user-recorded or modified.

Side tabs (banks)

Use these tabs to select a bank of Pads.

Lower tabs (pages)

Use these tabs to select one of the available pages in the selected bank.

Pad

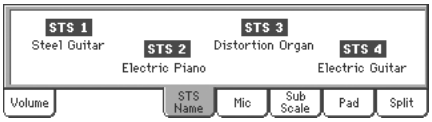
Press one of these buttons in the display to select a Pad. Unless the DISPLAY HOLD LED is turned on, the window automatically closes short after you select a Pad.

STS Select

Use the four SINGLE TOUCH SETTING button on the control panel, to select one of the four STS associated with the current Style or the selected SongBook entry.

Press the STS name tab in the main page of the Style Play or Song Play mode, or the Lyrics/STS tab in the SongBook mode, to see the name of the available STSs.

- In Style Play and Song Play mode:

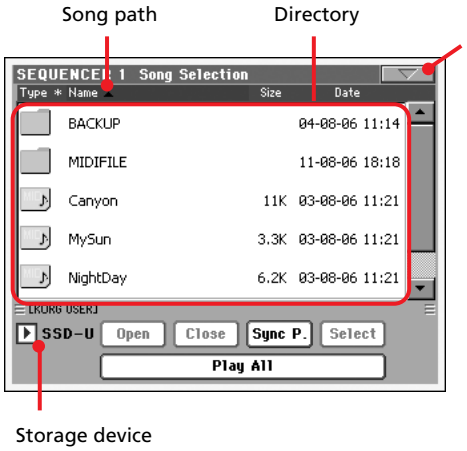


- In SongBook mode:

Song Select window

This page appears when you press one of the Song areas in the display, or one of the SELECT buttons in one of the SEQUENCER sections on the control panel.

Press EXIT to exit from this page and go back to the main page of the Song Play operating mode without selecting a Song.



While in this page, select a Standard MIDI File or Karaoke file for the selected Sequencer. A Jukebox file may only be assigned to Sequencer 1.

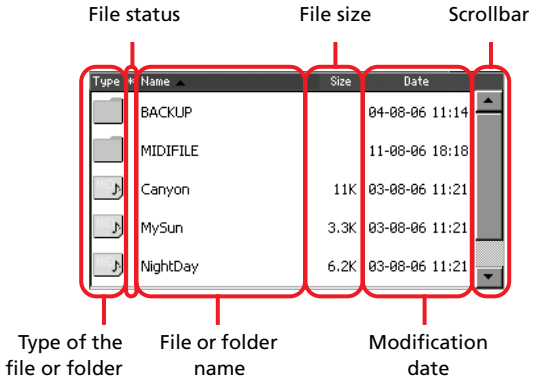
Note: *There is a separate working directory for each onboard sequencer.*

Song path

This line shows the current device path.

Directory

This is the list of the selected device's content.



Use the scrollbar to scroll the list items.

As an alternative, you can use the TEMPO/VALUE controls to scroll.

Keep the SHIFT button pressed, and press one of the arrows, to jump to the previous or next alphabetical section.

You can touch one of the labels on top of the list, to reorder the list items accordingly. By pressing the label again, the order of the files switches between ascending and descending.

A list can contain several different types of files or folders.

Type icon	File/folder type
	Standard MIDI File (SMF)
	Karaoke file (KAR)
	Jukebox file (JBX)
	Folder

A file or folder may be in one of the following status. (See "Protect" and "Unprotect" on page 238 for information on how to change the file status).

Status icon	File/folder status
	Protected
–	Unprotected

Page menu icon

Press the page menu icon to open the menu. See "Song Select page menu" on page 81 for more information.

Storage device

Use this pop-up menu to select one of the available storage devices.

Device	Type
SSD-U	User area of the internal SSD memory
HD	Hard disk (optional)
USB-F	Device connected to the front USB Host port
USB-R	Device connected to the rear USB Host port

The actual name (label) of the device may appear within square brackets ([]).

Open

Opens the selected folder (item whose icon looks like this one:).

Close

Closes the current folder, returning to the parent ("upper") folder.

Sync P. (Synchronized Path)

Press this button to see the Song assigned to the selected Sequencer. This is useful to quickly return to it, after you have browsed through long directories and "dug" into different folders.

Select

Selects the highlighted item in the display. If a Song is already playing, it stops, and the new Song is ready to play. You are returned to the main page.

Play All

When this button is pressed, all midifiles contained in the current directory are added to a new Jukebox list, that is automatically assigned to Sequencer 1. The order in which they are played depends on the current sorting method, i.e., how the files are shown in the display.

You can use this Jukebox list as any other list of this type (i.e., start the playback with SEQ1 PLAY/STOP, jump to the next Song in the list with SHIFT + >>, edit it in the Jukebox page…).

Note: *A Jukebox list can include up to 127 Songs. If your folder contains more items, only the first 127 will be considered.*

Hint: *If you don't want to lose the list when turning the instrument off, go to the Jukebox page and save it to disk as a ".JBX" file.*

Selecting a Song by its ID number

Each Song in a folder on a device (up to 9,999) has a progressive ID number assigned. When the "Show Song Number" option is selected in the Song Select page menu (see below), you can see this number before the Song's name in the Song Select window. You can use this number to select the Song by composing the corresponding number, speeding up the Song retrieval when you are using an hard disk filled with midifiles.

While in the Song Select window, press the SELECT button to open the keypad, and enter the number corresponding to the Song to be selected.

While in any page of the Song Play mode, press the SELECT button twice to open the keypad.

Note: *If no Song corresponds to the dialed number, the "Song not available" message will appear.*

Warning: *While the directory may contain more than 9999 files, you can't select Songs outside the 0001-9999 range when using the numeric keypad.*

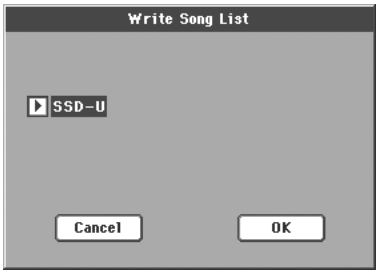
Song Select page menu

Press the page menu icon to open the menu. Press a command to select it. Press anywhere in the display to close the menu without selecting a command.

Export Song List

Select this command to save the current list as a text file to the SSD-U memory or the internal hard disk (if installed). This way, you will be able to print a list of Songs, to see which number matches each Song.

1. While in the Song Select window, select the folder whose Song list you wish to save as a text file.
2. Select the Export Song List command from the page menu.
3. A dialog box will appear, asking you to select either the SSD-U memory or the hard disk.



4. Select an option, and press OK to confirm.

Note: *The text file will contain a list of "*.mid", "*.kar" and "*.jbx" files only. Folders and different kinds of files will not be included.*

When saved, the text file will be named after the selected folder. For example, a folder named "Dummy" will generate a "Dummy.txt" file. If a file with the same name already exists in the target, it will be overwritten without waiting for any confirmation. A file containing the list of all valid files contained into the root of the disk will generate a "Root.txt" file.

The list will include the progressive number assigned to each Song, file names, the total number of files in the list.

For the correct display and printing of the list on a personal computer, use a fixed size (i.e., non-proportional) character in your text editor.

Show Song Number

Check this option to make the Song's progressive ID number appear in the list, next to each Song.

Show Song Extension

Check this option to make the file extension ("*.mid", "*.kar", "*.jbx") appear in the list, at the end of each Song's name.

Create New Folder

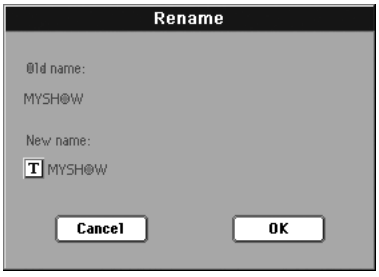
This command lets you create a new generic folder in the root of any device, or inside any other generic folder. You can't create a ".SET" folder with this command, since this type of folder is reserved to the Save operations (and can be created with the New SET button in any Save page).

By pressing the T (Text Edit) button you can open the Text Edit window. Enter the name, then press OK to confirm and close the Text Edit window.

Rename

Available only when an item is selected in a list.

Use this function to change the name of an existing file or folder. You cannot change the 3-character extension of files and ".SET" folders, since they are used to identify the type of file or folder.



Press the T (Text Edit) button to open the Text Edit window. Enter the new name, then press OK to confirm and close the Text Edit window.

Erase

Use this command to delete the selected file or folder.

Style Play operating mode

The Style Play mode is the boot-up operating mode. When in this mode, you can play with Styles (i.e. automatic accompaniments), while playing with one to four tracks (Upper 1-3 and Lower) on the keyboard. You can select different Sounds and Effects by selecting Performances and STSs. A different Voice Processor Preset may be selected by a Performance or STS. You can also use the SongBook to automatically select Styles for a desired music genre.

Style Play mode can also be used in Easy Mode (see page 6).

Start-up settings

Since Performance 1 of Bank 1 (Performance 1-1) is automatically selected when turning the instrument on, you can save to it your preferred start-up settings.

Select the Sounds, Effects, Voice Processor Preset, and other settings you would like to see automatically selected when turning the instrument on. Then select the "Write Performance" command from the page menu. When the Write Performance window appears, save the settings to Performance 1 of Bank 1. (See "Write Performance dialog box" on page 104).

Note: *If you like some settings to be preserved even when choosing different Performances, STSs and Styles, turn on the desired "locks" to avoid changes to the selected parameters (see "General Controls: Lock" on page 199). Save these locks to the Global (see "Write Global - Global Setup dialog box" on page 210).*

How Styles, Performances and STSs are linked together

Styles, Performances and STSs are linked in many ways.

• When the SINGLE TOUCH LED is steadily on or blinking, selecting a Style also changes Keyboard tracks (STS 1 is automatically selected). Performance settings are overridden.

• When the STYLE CHANGE LED is on, selecting a Performance also selects a Style (the one whose number is memorized with the Performance).

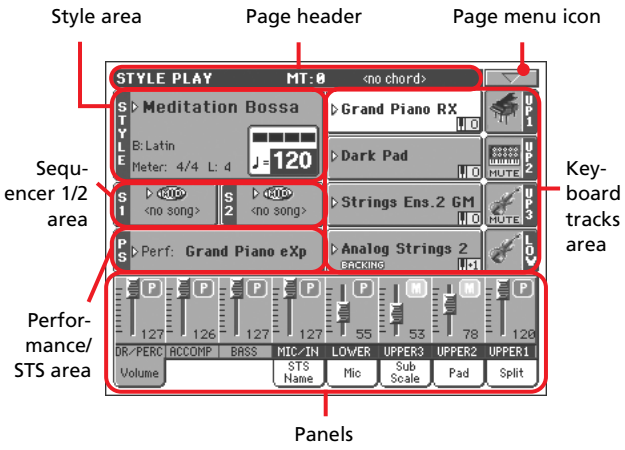
• Current track settings can be saved either in a Performance, an STS, or a Style Performance, depending on the page menu command you select.

Main page (Normal view)

This is the page you see after you turn the instrument on.

To access this page from another operating mode, press the STYLE PLAY button.

To return to this page from one of the Style Play edit pages, press the EXIT button.



To switch between Normal view (Keyboard tracks, grouped Style tracks and Mic/In controls) and Style view (individual Style tracks), use the TRACK SELECT button. (See "Style Tracks view page" and "Volume panel" starting from page 85).

Page header

This line shows the current operating mode, transposition and recognized chord.

Operating mode name

Name of the current operating mode.

Master transpose

▸PERF ▸PERF[Sty]

Master transpose value in semitones. This value can be changed using the TRANSPOSE buttons on the control panel.

Note: *Transpose may be automatically changed when selecting a different Performance or Style. It may also be changed when loading a Standard MIDI File generated with an instrument of the Korg Pa series.*

To avoid transposing, the Master Transpose is "locked" by default. If you want to lock or unlock it, change the Master Transpose Lock parameter's status (see "General Controls: Lock" on page 199), then write the Global to memory (see "Write Global - Global Setup dialog box" on page 210).

Recognized chord

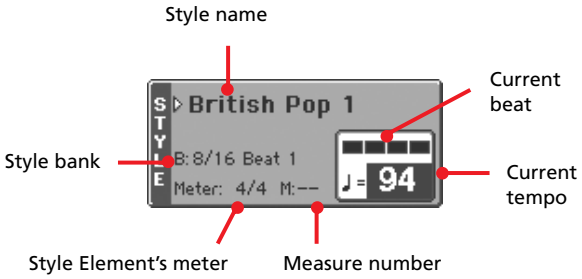
Displays the recognized chord, when you play a chord on the keyboard. If no chord abbreviation is shown, no chord recognition mode has been selected by using the CHORD SCANNING buttons (see page 15).

Page menu icon

Press the page menu icon to open the menu. See “Page menu” on page 103 for more information.

Style area

This is where the Style name is shown, together with its tempo and meter parameters.



Style name

▸PERF

Currently selected Style. Press the Style name to open the Style Select window. As an alternative, use the STYLE SELECT section on the control panel.

Style bank

▸PERF

Bank the current Style belongs to.

Style Element meter

Meter of the current Style Element.

Measure number

While the Style is playing, an ‘M’ appears, and it shows the current measure number of the current Style Element playing. While it is in stop, an ‘L’ appears, and it shows the total number of measures of the current Style Element.

Current beat

Beat number of the current measure, that is currently playing.

Current tempo

▸PERF ▸PERF^{Sty}

Metronome tempo (from 30 to 250). Select this parameter and use the TEMPO/VALUE controls to change the tempo.

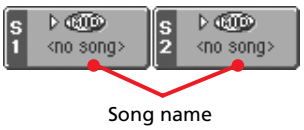
As an alternative, you don’t need to select this parameter; just keep the SHIFT button pressed and use the DIAL to change the tempo.

To recall the Tempo stored in the current Style, press the DOWN/- and UP/+ buttons at the same time.

Note: *Tempo may change while a Style Element is playing. Each Style Element may contain Tempo Change data.*

Sequencer 1/2 area

This is where Songs assigned to the two onboard sequencers are shown.



Song name

Name of Songs assigned to Sequencer 1 (S1) and Sequencer 2 (S2). You can select Songs while playing Styles, to have them ready when switching to Song Play mode.

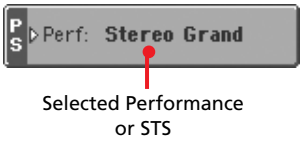
The icon shows the type of the selected Song.

Standard MIDI File, often abbreviated as SMF (file extension: *.MID or *.KAR).

Only assignable to Sequencer 1. A Jukebox file (file extension: *.JBX) can be assigned to Sequencer 1, but its name is not shown in this area. The JBX icon appears, together with the name of the currently selected Song in the Jukebox list.

Performance/STS area

This is where the latest selected Performance or STS name is shown.



Selected Performance or STS

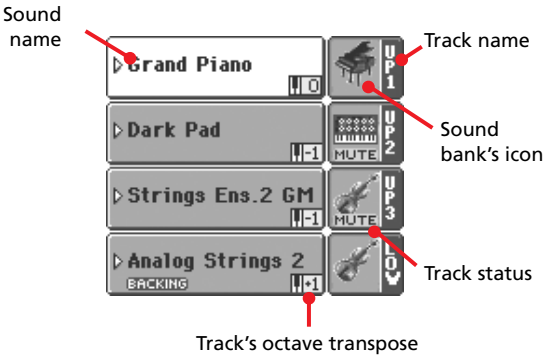
This is the latest selected Performance (PERF) or Single Touch Setting (STS).

Press the name to open the Performance Select window (see “Performance Select window” on page 78). As an alternative, use the PERFORMANCE/SOUND SELECT section to select a different Performance.

To select a different STS, use the four SINGLE TOUCH SETTING buttons under the display.

Keyboard tracks area

This is where Keyboard tracks are shown.



Sound name

▸PERF ▸STS

Name of the Sound assigned to the corresponding Keyboard track.

• If the track is already selected (white background), press the Sound name to open the Sound Select window.

• If the track is not selected (dark background), first select it, then press the Sound name to open the Sound Select window.

For more information about the Sound Select window, see “Sound Select window” on page 78.

Keyboard track octave transpose

▸PERF ▸STS

Non editable. Octave transpose of the corresponding track. To individually edit the octave transpose for each track, go to the “Mixer/Tuning: Tuning” edit page (see page 92).

You can also transpose all Upper tracks by using the UPPER OCTAVE buttons on the control panel.

Bass & Lower Backing icon

▸GBL[Sty]

When the Bass & Lower Backing function is active, the Backing icon appears in the Lower track Sound area (see “Bass & Lower Backing” on page 102).

Keyboard track name

Non editable. Name of the corresponding track:

Abbreviation	Track	Hand
UP1	Upper 1	Right hand
UP2	Upper 2	
UP3	Upper 3	
LOW	Lower	Left hand

Sound bank’s icon

▸PERF ▸STS

This picture illustrates the bank the current Sound belongs to.

Keyboard track status

▸PERF ▸STS

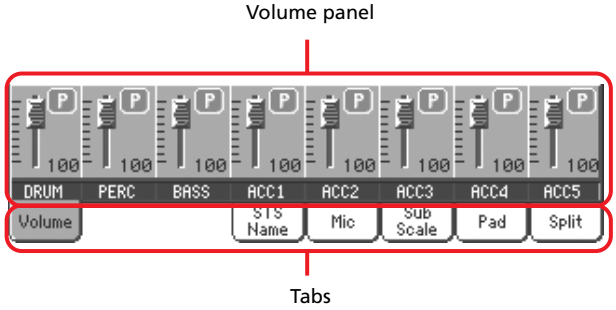
Play/mute status of the current track. Select the track, then press this area to change the track status.

No icon — Play status. The track can be heard.

MUTE — Mute status. The track cannot be heard.

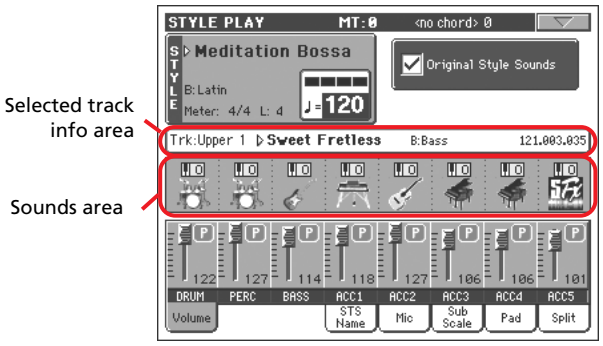
Panels

The lower half of the main page contains the various panels, you can select by pressing the corresponding tabs. See more information in the relevant sections, starting from page 86.



Style Tracks view page

Press the TRACK SELECT button to switch from the Normal view to the Style Tracks view. In this view, individual Style tracks are shown in the lower half of the display, while the upper half of the main page changes, to show parameters for the Style tracks.



Press TRACK SELECT again to return to the Normal view (Keyboard tracks, grouped Style tracks, Mic/In controls).

Original Style Sounds

▸PERF ▸PERF[Sty]

This parameter lets you assign different Sounds to the Style tracks, overriding the Sounds recorded into each Style Element pattern. These Sounds can be saved into a Performance or Style Performance with the “Write Performance” or “Write Current Style Performance” commands (see page 103).

Assigned Sounds, with this parameter turned on, are shown in the Sounds area of this page.

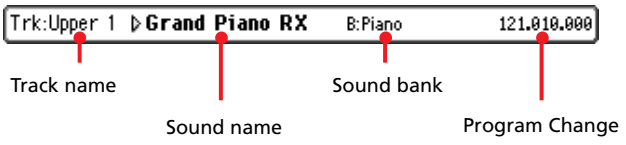
Note: *This parameter can be saved with the Performance or Style Performance, and is automatically set to On or Off when you select a different Performance or Style, depending on the saved status.*

On — Style tracks always use the original Sounds recorded in each Style Element. If you assign a different Sound to a Style track, this parameter is automatically set to Off.

Off — You can assign different Sounds to each Style track, and save them in a Performance or Style Performance. The selected Sounds are the same for all Style Elements (there are no different Sounds for each Style element).

Selected Track Info area

This line lets you see the Sound assigned to the selected track. It appears both in the main page, and in several edit pages.



Track name

Name of the selected track.

Sound name

▸PERF ▸PERF^{Sty}

Sound assigned to the selected track. Press anywhere in this area to open the Sound Select window, and select a different Sound.

Sound bank

▸PERF ▸PERF^{Sty}

Bank of the selected Sound.

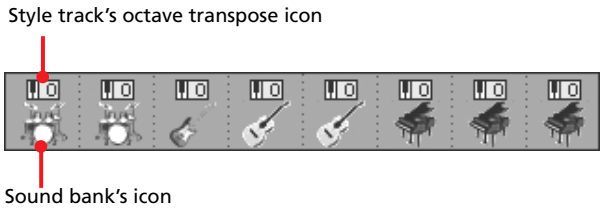
Program Change

▸PERF ▸PERF^{Sty}

Program Change number sequence (Bank Select MSB, Bank Select LSB, Program Change).

Sounds area

This area lets you see Sounds and octave transposition for the eight Style tracks.



Style track's octave transpose icon

▸PERF ▸PERF^{Sty}

Non editable. Octave transpose of the corresponding track. To change the octave transpose, use the UPPER OCTAVE buttons, or go to the "Mixer/Tuning: Tuning" edit page (see page 92).

Sound bank's icon

▸PERF ▸STS

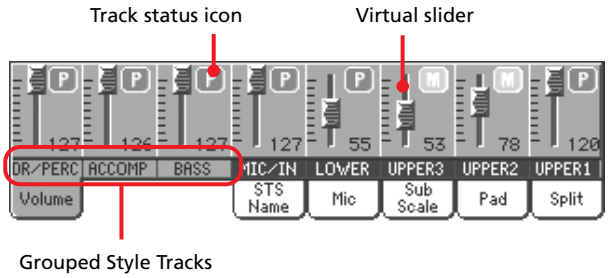
This picture illustrates the bank the current Sound belongs to. Touch an icon a first time to select the corresponding track (detailed information are shown on the Selected Track Info area, see above). Touch it a second time to open the Sound Select window.

Volume panel

Press the Volume tab to select this panel. This is where you can set the volume of each track, and mute/unmute tracks.

Use the TRACK SELECT button to switch between the Normal view (Keyboard and grouped Style tracks, Mic/In controls) and the Style Tracks view (separate Style tracks).

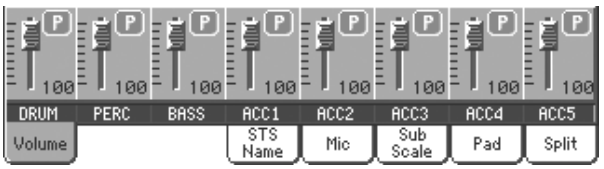
The ***Normal view*** shows grouped Style tracks, Mic/In controls, Keyboard tracks:



Changing the volume of the grouped Style tracks (Dr/Perc, Accomp, Bass) is a global offset. When you choose a different Style, this offset does not change, and the average volume of the Style tracks remains the same.

Changes are not memorized to a Performance or Style Performance. They can be memorized to the Global-Style Play Setup, i.e., the preferences of the Style Play mode (see "Write Global-Style Setup" on page 103).

The ***Style Tracks view*** shows the separate Style tracks:



Here you can change the volume of each individual Style track. This mix is saved into each Style Performance and Performance, and can change when choosing a different Style.

Grouped Style tracks

▸GBL^{VPp}

These special sliders control several Style tracks at the same time.

Virtual slider (track volume)

▸PERF ▸PERF^{Sty} ▸STS

Virtual sliders are a graphical display of each track's volume. Touch the track's area to select a track, and use TEMPO/VALUE controls to change the value.

Hint: *You can change the volume of all Keyboard or Style tracks at once by using the Assignable Sliders. Select a track of the same type of the tracks whose volume you want to change (e.g., the Upper 1 track to modify all Keyboard tracks). Then keep the SHIFT button pressed, and move one of the Assignable Sliders. See "ASSIGNABLE SLIDER" on page 10.*

Track status icons

▸PERF ▸PERF[Sty] ▸STS

Play/mute status of the current track. Select the track, then press the track area again to change its status.

Play status. The track can be heard.

Mute status. The track cannot be heard.

Track names

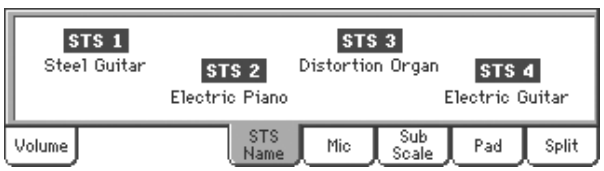
Under the sliders, a label for each track is shown. Use the TRACK SELECT button to switch between the various track views.

Track	Description
Normal View	
DR/PERC (a)	Grouped Drum and Percussion tracks.
ACCOMP (*)	Grouped Accompaniment tracks.
BASS (*)	Bass Style track.
MIC/IN (*)	Microphone (Voice Processor). Sources connected to the Audio Inputs, and directly sent to the outputs, are not controlled by this slider.
LOWER	Lower track.
UPPER1…3	Upper tracks.
Style Tracks View	
DRUM	Drum Style track.
PERC	Percussion Style track.
BASS	Bass Style track.
ACC1…5	Accompaniment Style tracks.

(a).Volume for these tracks is a global offset and is not memorized.

STS Name panel

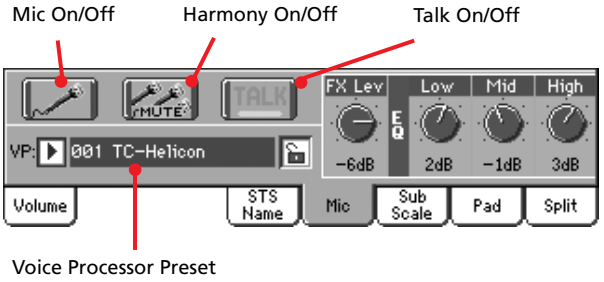
Press the STS Name tab to select this panel. Single Touch Settings (STS) are memory locations for quickly choosing Keyboard Sounds, contained in each Style or SongBook entry. While in this panel, you can see the name of the four STSs belonging to the latest selected Style or SongBook entry. Touch one of the names to select the corresponding STS.



Note: *You cannot edit STS names with this panel. To edit a name, select the STS to be renamed, then select the Write Single Touch Setting command from the page menu (see "Write Single Touch Setting dialog box" on page 104).*

Mic panel

Press the Mic tab to select this panel. This is where you can set the various Voice Processor options.



Mic On/Off

Use this switch to mute/unmute the microphone. This is the same as the MIC/IN Play/Mute icon in the Main page (see "Track status icons" on page 87).

Note: *Any line signal entering the Audio Inputs, and not being sent to the Voice Processor, is not affected.*

Harmony On/Off

▸GBL[VPp]

Turns the Harmony module on/off.

Talk On/Off

▸GBL[Tlk]

Use this switch to soften all music generated by the Pa800, and speak in the microphone at normal level. This is useful to address your audience, while automatically lowering the background music volume.

While this switch is turned on, all Voice Processor modules are momentarily turned off, except for Reverb, whose level is simply reduced to avoid losing clarity on the voice. Setting for the Talk function can be programmed on the Talk page (see "Voice Processor Setup: Talk" on page 213).

Depress this switch to return to the original settings.

Note: *When you deactivate the Talk function, the Voice Processor Preset is recalled. Any unsaved change to the Preset will be lost.*

VP Preset

▸PERF ▸STS

Use this pop-up menu to select one of the available Voice Processor Presets. Selecting a Preset may change all the above parameters, as well as other Voice Processor parameters. Presets can be freely edited (see "Voice Processor Preset: Preset" on page 214).

VP lock icon

▸GBL[Gbl]

This lock avoids changing the Voice Processor Preset when selecting a different Performance, STS or SongBook entry. This is useful if you want to use the same Preset while selecting different Performances, STSs or SongBook entries.

This lock is reset when turning the instrument off, unless you write Global settings to memory (see "Write Global - Global Setup dialog box" on page 210).

For more information on parameter locks, see "General Controls: Lock" on page 199.

FX Level

▸GBL[VPp]

Use this control to set the overall effect level on the voice. This is the same as the "FX Level knob" found in the Voice Processor Preset > Effects page of the Global mode (see page 217). This parameter is saved in the Voice Processor Preset.

EQ Settings

▸GBL[VPs]

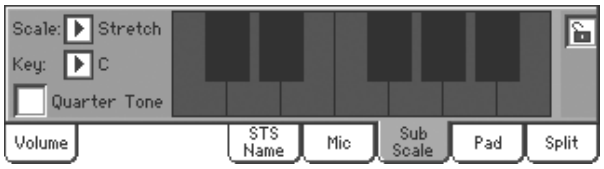
Use these controls to set a global, three-band equalization applied to the voice. This is useful to fine-tune your voice to the acoustic environment of the room.

This is the same as the EQ controls found in the Voice Processor Setup > Dynamics/EQ page of the Global mode (see page 91).

Low	Low band. Increase it to add body to your voice, decrease it to remove boominess.
Mid	Mid band. Increase it to add clarity to your voice, decrease it to remove nasality.
High	High band. Increase it to add brilliance to your voice, decrease it to remove sibilance.

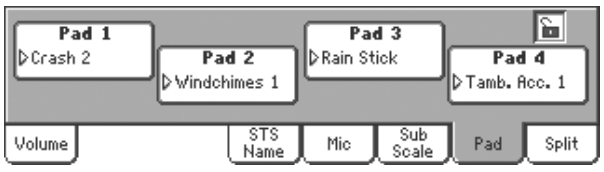
Sub-Scale panel

Press the Sub-Scale tab to select this panel. This panel replicates the "Mixer/Tuning: Sub Scale" edit page (see page 92).



Pad panel

Press the Pad tab to select this panel. This is where you can assign a different Hit or Sequence Pad to each of the four pads, and see at a glance how pads are programmed. For more options, go to the "Pad/Switch: Pad" page (see page 100).



Pad assignment

▸PERF ▸PERF[Sty] ▸SB

Name of the Hit or Sequence assigned to each Pad. Press the box to make the Pad Select window appear (see "Pad Select window" on page 79).

Pads lock icon

▸GBL[Gbl]

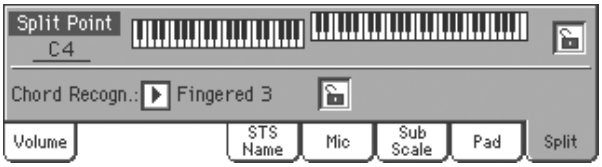
When locked, assignments to the pads remain unchanged when selecting a different Performance, Style or SongBook entry.

This lock is reset when turning the instrument off, unless you write Global settings to memory (see "Write Global - Global Setup dialog box" on page 210).

For more information on parameter locks, see "General Controls: Lock" on page 199.

Split panel

Press the Split tab to select this panel. This is where you can set the split point and Chord Recognition mode.



Split Point

▸PERF ▸STS

Use this parameter to select a different split point. A full-range piano keyboard is shown in the display, divided at the selected split point. Upper tracks play on the right of this point, while the Lower track plays on the left.

Keyboard diagram

Touch anywhere on the keyboard diagram. A message will appear, asking you to press the new split point on the keyboard of your Pa800 (or to press the EXIT button to close the message with no changes).

Chord Recognition Mode

▸PERF ▸STS

This parameter allows you to decide how chords are recognized by the auto-accompaniment engine. Please note that when in Full or Upper Chord Scanning mode, the Fingered 3 mode is always selected, and you must always play at least three notes, to let a chord be recognized.

For more information on the various options, see "Chord Recognition Mode" on page 101.

Note: *This parameter is the same you can find in the "Preferences: Style Preferences" page (see page 101).*

Split Point and Chord Recognition lock icons

▸GBL[Gbl]

When locked, Split Point and Chord Recognition mode remain unchanged when selecting a different Performance or STS.

These locks are reset when turning the instrument off, unless you write Global settings to memory (see "Write Global - Global Setup dialog box" on page 210).

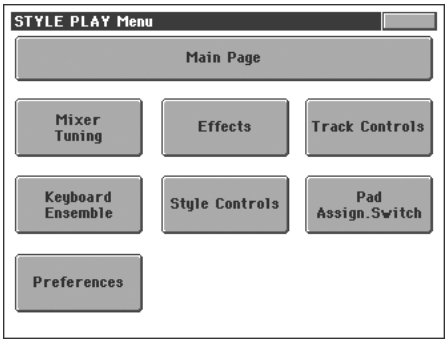
For more information on parameter locks, see "General Controls: Lock" on page 199.

Edit menu

From any page, press the MENU button to open the Style Play edit menu. This menu gives access to the various Style Play edit sections.

When in the menu, select an edit section, or press EXIT or STYLE PLAY to exit the menu and return to the main page. To return to the main page, you can also select the Main Page menu item.

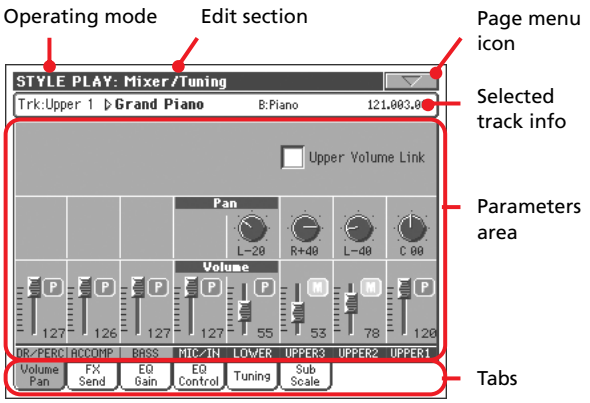
When in an edit page, press EXIT or the STYLE PLAY button to return to the main page of the Style Play operating mode.



Each item in this menu corresponds to an edit section. Each edit section groups various edit pages, that may be selected by pressing the corresponding tab on the lower part of the display.

Edit page structure

All edit pages share some basic elements.



Operating mode

This indicates that the instrument is in Style Play mode.

Edit section

This identifies the current edit section, corresponding to one of the items of the edit menu (see "Edit menu" on page 89).

Page menu icon

Press this icon to open the page menu (see "Page menu" on page 103).

Parameters area

Each page contains various parameters. Use the tabs to select one of the available pages. For detailed information on the various types of parameters, see sections starting from page 89.

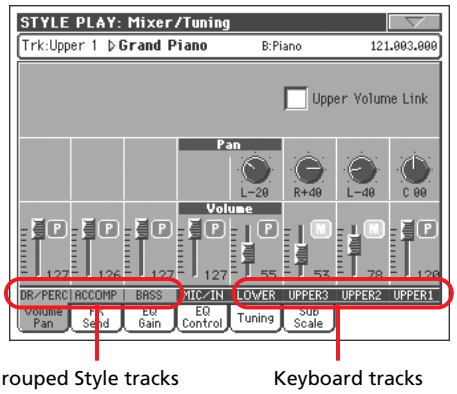
Tabs

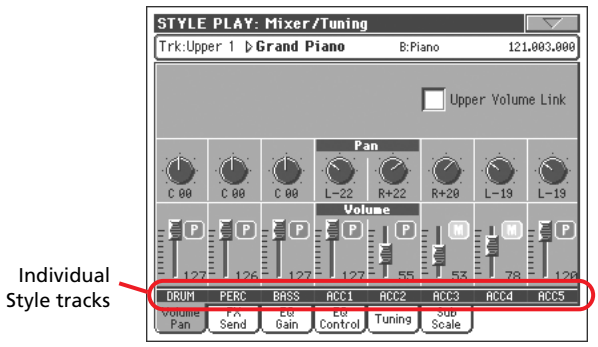
Use tabs to select one of the edit pages of the current edit section.

Mixer/Tuning: Volume/Pan

This page lets you set the volume and pan for each of the Keyboard or Style tracks. Volume settings are the same as in the Volume panel of the main page.

Use the TRACK SELECT button to switch from the Keyboard to the Style tracks, and vice versa.





Upper Volume Link

▸GBL Sty

This parameter allows you to define if changing the volume for one of the Upper tracks, proportionally changes also the other Upper tracks.

Note: *This parameter is the same you can find in the "Preferences: Global Setup" page (see page 102).*

On — When changing volume to one of the Upper tracks, volume for the other Upper tracks changes in proportion.

Off — When changing volume to one of the Upper tracks, only that track's volume is changed. Other Upper tracks are left unchanged.

Pan

▸PERF ▸PERF Sty ▸STS

Track position in the stereo field.

L-64…L-1 — Left stereo channel.

C0 Center.

R+1…R+63 Right stereo channel.

Off If the track's output status is Left&Right (normal setting), the direct (uneffected) signal is not sent to the outputs; only the FX signal is heard for this track.

If the track is sent to a separate output, no FX is sent to any output.

To program the output status for each track, see "Audio Output: Sty/Kbd" on page 206.

Volume of grouped Style tracks

▸GBL[Sty]

This parameter is a general offset applied to all Styles. While the balance between the individual Style tracks can change when choosing a different Style, the average volume, set here, will not change. This is useful to avoid sudden changes in volume when choosing different Styles.

Volume of individual tracks

▸PERF ▸PERF[Sty] ▸STS

Track's volume. This is the relative volume of each track, as saved in the Style, Performance or STS. It may change when choosing a different Style, Performance or STS.

0…127 MIDI value of the track's volume.

Play/Mute icon

▸PERF ▸PERF[Sty] ▸STS

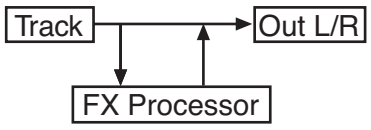
Track's play/mute status.

Play Play status. The track can be heard.

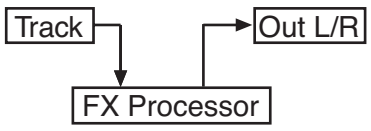
Mute Mute status. The track cannot be heard.

Mixer/Tuning: FX Send

This page lets you set the level of the track's direct (uneffected) signal going to the Internal FX processors. The effect processors included in Pa800 are connected in parallel, so you can decide which percentage of the direct signal can be effected:



In case you want to send all of a track's signal to the effect (as when using "insert" effects, like Rotary, Distortion, EQ…), just set the Pan to Off (see "Pan" above):



There are four Internal FX processors in Style Play mode (two for Keyboard tracks, two for Style and Pad tracks). You can assign them any kind of available effects, but we found it convenient to arrange them in the following way, for most of the Styles, STS and Performances included with the Pa800:

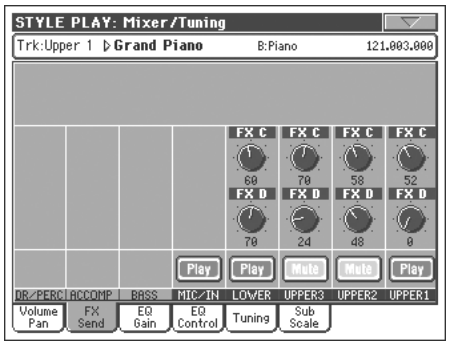
FX A Reverb processor for the Style tracks.

FX B Modulating FX processor for the Style tracks.

FX C Reverb processor for the Realtime (Keyboard) tracks.

FX D Modulating FX processor for the Realtime (Keyboard) tracks.

Use the TRACK SELECT button to switch from Keyboard to Style tracks, and vice-versa.



Send level (A…D)

▸PERF ▸PERF[Sty] ▸STS

0…127 Level of the track (direct) signal sent to the effect processor.

Play/Mute icon

▸PERF ▸PERF[Sty] ▸STS

Track's play/mute status.

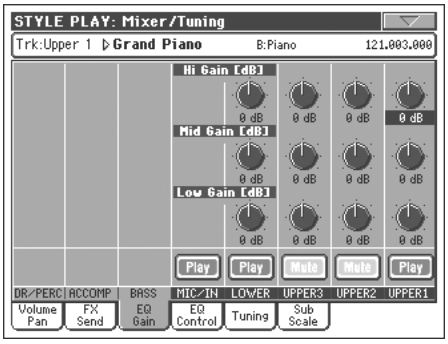
Play Play status. The track can be heard.

Mute Mute status. The track cannot be heard.

Mixer/Tuning: EQ Gain

In this page you can set the three-band equalization (EQ) for each individual track.

Use the TRACK SELECT button to switch from the Keyboard to the Style tracks, and vice-versa.



Hi (High) Gain

▸PERF ▸PERF^{Sty} ▸STS

This parameter lets you adjust the high frequencies equalization on each individual track. This is a shelving curve filter. Values are shown in decibels (dB).

Mid (Middle) Gain

▸PERF ▸PERF^{Sty} ▸STS

This parameter lets you adjust the middle frequencies equalization on each individual track. This is a bell curve filter. Values are shown in decibels (dB).

Low Gain

▸PERF ▸PERF^{Sty} ▸STS

This parameter lets you adjust the low frequencies equalization on each individual track. This is a shelving curve filter. Values are shown in decibels (dB).

Play/Mute icon

▸PERF ▸PERF^{Sty} ▸STS

Track's play/mute status.

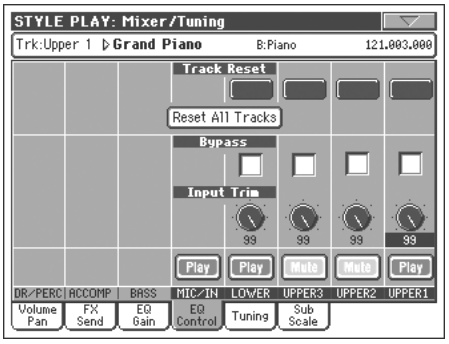
Play — Play status. The track can be heard.

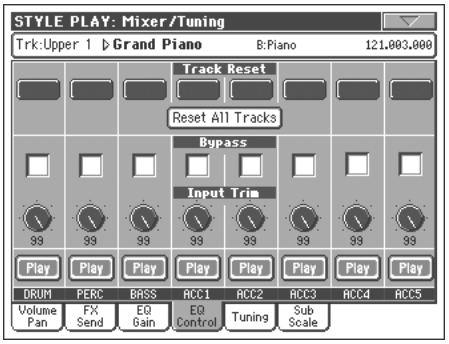
Mute — Mute status. The track cannot be heard.

Mixer/Tuning: EQ Control

This page lets you reset or bypass track equalization, programmed in the previous page.

Use the TRACK SELECT button to switch from the Keyboard to the Style tracks, and vice-versa.





Track Reset buttons

Use these buttons to reset (i.e., "flatten") equalization for the corresponding track.

Reset All Tracks button

Press this button to reset (i.e., "flatten") equalization for all tracks.

Bypass

▸PERF ▸PERF^{Sty} ▸STS

Check any of these checkboxes to bypass equalization for the corresponding track. When bypassed, equalization has no effect on the track, but all parameters are preserved. When the box is unchecked, equalization is activated again with the original settings.

Input Trim

▸PERF ▸PERF^{Sty} ▸STS

This knob allows you to limit the level of the signal passing through the equalizer. Extreme equalization values can overload the audio circuits and lead to distortion. This control lets you set equalization as desired, and at the same time avoid overloading.

Play/Mute icon

▸PERF ▸PERF^{Sty} ▸STS

Track's play/mute status.

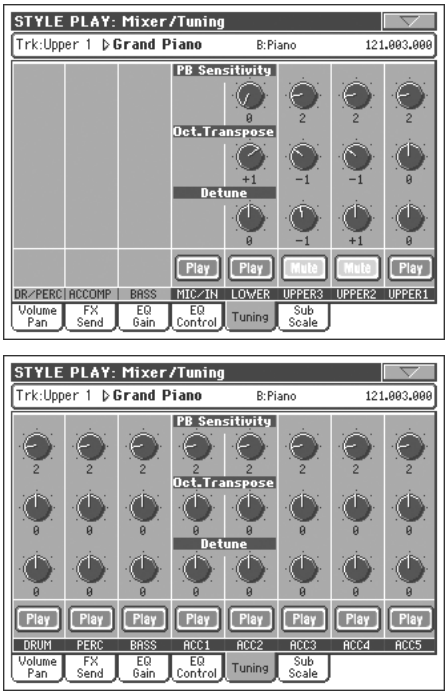
Play — Play status. The track can be heard.

Mute — Mute status. The track cannot be heard.

Mixer/Tuning: Tuning

This page is where you can set the octave transpose and fine tuning for each track. Plus, you can program the Pitch Bend range for each track.

Use the TRACK SELECT button to switch from the Keyboard to the Style tracks, and vice-versa.



PB Sensitivity

▸PERF ▸PERF^{Sty} ▸STS

These parameters show the Pitch Bend range for each track, in semitones.

1…12	Maximum up/down pitch bend range (in semitones). 12 = ±1 octave.
0	No pitch bend allowed.

Octave Transpose

▸PERF ▸PERF^{Sty} ▸STS

This is the octave transpose value.

-3	Lowest octave.
0	Standard tuning.
+3	Highest octave.

Detune

▸PERF ▸PERF^{Sty} ▸STS

This is the fine tuning value.

-64	Lowest pitch.
00	Standard tuning.
+63	Highest pitch.

Play/Mute icon

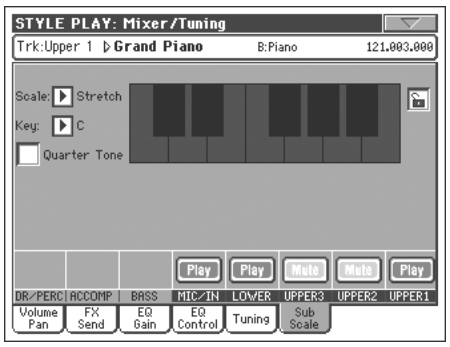
▸PERF ▸PERF^{Sty} ▸STS

Track's play/mute status.

Play	Play status. The track can be heard.
Mute	Mute status. The track cannot be heard.

Mixer/Tuning: Sub Scale

This page lets you program an alternative scale for the tracks selected with the "Scale Mode" parameter (see page 101). The remaining tracks (if any) use the basic scale set in Global mode (see "Main Scale" on page 198).



Note: *A different Scale can be associated to each Performance or STS.*

Note: *Quarter Tone selection can be received by MIDI (i.e., by an external sequencer or controller). Conversely, selection of Quarter Tone settings can be sent by the Pa800 to an external MIDI recorder as System Exclusive data.*

Scale

▸PERF ▸STS

Selected scale. See "Scales" on page 289 for a list of the available scales. When selecting the User scale, the keyboard diagram on the right becomes active (see "How to fine tune each note of the User scale" below).

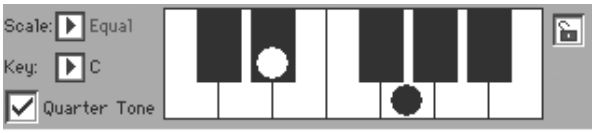
Key

▸PERF ▸STS

This parameter is needed by some scales to set the preferred key (see "Scales" on page 289).

Quarter Tone

Check the Quarter Tone parameter to make the keyboard diagram active. In the display, touch any note you want to lower a quarter tone, making a big dot appear on the note diagram. Touch the note again to make the dot disappear.



This control is momentary and not saved to memory, to allow for fast scale alteration while playing. You can assign the Quarter Tone function also to a footswitch, an EC5 switch or an Assignable Switch.

See below "How to use the Quarter Tone function with a footswitch, EC5 switch or Assignable Switch" for information on the use of this function.

Keyboard diagram

▸PERF ▸STS

When Quarter Tone is checked, or a User scale is selected, this diagram allows you to modify each note's pitch.

Scale lock icon

▸GBL[Gbl]

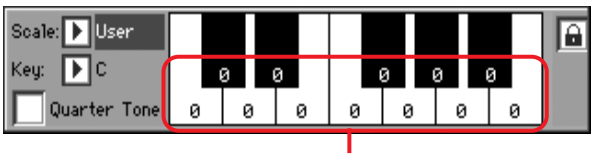
When locked, Scale parameters remain unchanged when selecting a different Performance or STS.

This lock is reset when turning the instrument off, unless you write Global settings to memory (see "Write Global - Global Setup dialog box" on page 210).

For more information on parameter locks, see "General Controls: Lock" on page 199.

How to fine tune each note of the User scale

When the User scale is selected, the keyboard diagram becomes active. You can then change each note tuning in cents of a semitone (within a range of ±99 cents, referred to Equal tuning). This way, you can create a custom scale, you can save to a Performance or STS.



Fine tuning values

After selecting the User scale, touch a note in the keyboard diagram, and use TEMPO/VALUE controls to adjust the selected note tuning in cents.

Note: *These settings can be saved to a Performance or STS.*

How to use the Quarter Tone function with a footswitch, EC5 switch or Assignable Switch

The Quarter Tone function allows you to program a custom scale in realtime, for example those sudden scale change typical of Arabic music. Changes are not saved anywhere, so the scale is easily "wiped-out" when selecting a different Performance or STS, or when pressing the Quarter Tone pedal again.

Note: *You can create a custom scale, to be assigned to a Performance or STS, simply by selecting and editing a User scale, and saving any change to a Performance or STS. See "Scale" above.*

You can assign the "Quarter Tone" function to a footswitch, a Korg EC5 switch, or an Assignable Switch.

1. Program a footswitch, one of the EC5 pedals, or an Assignable Switch, to be the Quarter Tone switch.

   Simply go to the Global mode, and reach the "Controllers: Pedal/Switch" or "Controllers: EC5" page. There, you will find the "Pedal/Footswitch" and "EC5-A…E" parameters, to which you can assign the Quarter Tone function.

   While still in Global mode, select the Write Global-Global Setup command from the page menu, to save these settings to the Global (see "Write Global - Global Setup dialog box" on page 210).

2. Lower some note pitches.

   Keep the Quarter Tone pedal pressed. The keyboard will not play at this time. Press the notes you want to lower a quarter tone. Release the pedal.

3. Play with your new scale.

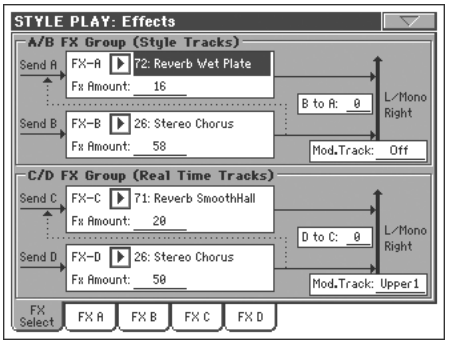
   Notes you pressed on step 2 are now lowered of a quarter tone.

4. Reset the original scale.

   Press and release the Quarter Tone pedal again, without playing any note. All pitches will be reset, and the scale selected by the Performance, STS will be recalled.

Effects: FX Select

This page allows you to select the A/B (Style and Pads) and C/D (Keyboard) effects.



FX A…D

▸PERF ▸PERF[Sty] ▸STS

Effects assigned to the corresponding effect processors. Usually, A and C are reverbs, while B and D are modulating effects (chorus, flanger, delay…). For a list of the available effects, see the "Advanced Edit" addendum in the Accessory CD.

Effects from A to D can be saved to a Performance. Effect A/B (Style and Pad tracks) can be saved to a Style Performance. Effects C/D (Keyboard tracks) can be saved to an STS.

FX Amount

▸PERF ▸PERF[Sty] ▸STS

Volume of the effect, that is added to the dry (uneffected) signal.

B to A, D to C

▸PERF ▸PERF[Sty] ▸STS

Amount of the B effect going back to the input of the A effect, or of the D effect going back to the input of the C effect.

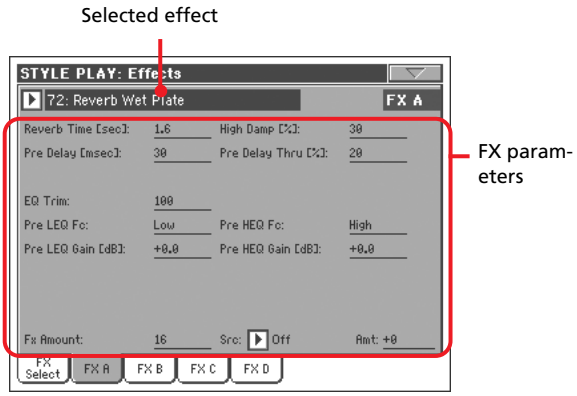
Mod.Track (Modulating Track)

▸PERF ▸PERF[Sty] ▸STS

Source track for modulating MIDI messages. You can modulate an effect parameter with a MIDI message generated by an internal physical controller.

Effects: FX A…D

These pages contain the editing parameters for the four effect processors. Here is an example of the FX A page, with the Reverb Smooth Hall effect assigned.



Selected effect

▸PERF ▸PERF^{Sty} ▸STS ▸STS^{SB}

Select one of the available effects from this pop-up menu. This is equivalent to the "FX A…D" parameters found in the "Effects: FX Select" page (see above).

Note: *Effects can be different for each of the four editing pages.*

FX parameters

▸PERF ▸PERF^{Sty} ▸STS ▸STS^{SB}

Parameters may be different, depending on the selected effect. See the "Advanced Edit" addendum in the Accessory CD for a list of available parameters for each effect type.

FX Amount

▸PERF ▸PERF^{Sty} ▸STS

Volume of the effect, that is added to the dry (uneffected) signal.

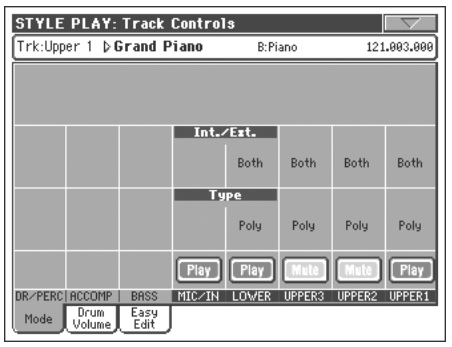
Src (Source)

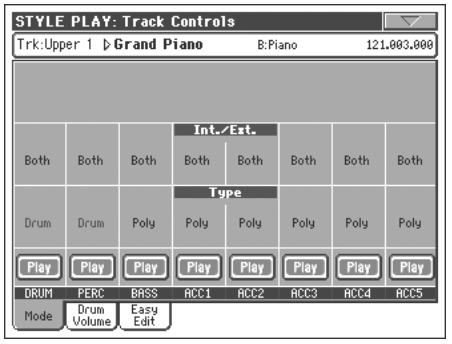
▸PERF ▸PERF^{Sty} ▸STS ▸STS^{SB}

Modulation source. To select the track generating this message, see the "Mod.Track (Modulating Track)" parameters found in the "Effects: FX Select" page (see above). For a list of modulation source, see the "Advanced Edit" addendum in the Accessory CD.

Track Controls: Mode

This page lets you connect each track to the internal sound generator and to external MIDI devices. This is very useful to let a Style track drive an external expander, or play a digital piano with one of Pa800's Keyboard tracks. In addition, here you can set the polyphony mode for each track.





Int./Ext. (Internal/External)

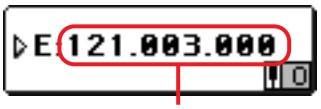
▸PERF ▸PERF^{Sty} ▸STS

Internal — The track plays the sounds generated by the internal sound engine. It does not play an external instrument connected to the MIDI OUT.

External — The track plays an external instrument connected to the MIDI OUT. The connected device must receive on the MIDI channel associated with this track on the Pa800 (see "MIDI: MIDI Out Channels" on page 205).

A track set to this status does not play the internal sounds, therefore saving polyphony.

Instead of the assigned Sound name, the <**E: aaa.bbb.ccc**> indicator is shown on a track's area in the Main page:



This indicator begins with a remark saying the track is in External ("E") mode, and continues with a strings of transmitted Control Change and Program Change data. This will let you know what the track is transmitting to the MIDI OUT. In the following example, **CC#0** is the Control Change 0 (Bank Select MSB), **CC#32** is the Con-

trol Change 32 (Bank Select LSB), **PC** is the Program Change:

When touching the Sound area, the numeric keypad appears, instead of the Sound Select window. You can enter the Control Change/Program Change bundle shown above, separating the three parts with a dot (.).

Both — The track plays both the internal sounds and an external instrument connected to the MIDI OUT.

Type

▸PERF ▸PERF^{Sty} ▸STS

Drum — Drum/Percussion track. Set a track to Drum mode if you wish to separately adjust the volume and set a different output for each percussive family of the assigned Drum Kit Sound. (See "Track Controls: Drum Volume" on page 95, and "Audio Output: Sty/Kbd" on page 206).

Note: *Tracks set to Drum or Percussion mode while in Style Record (see "Track Type" on page 124), cannot be edited here. This option appears in grey. Other Style tracks cannot be set to Drum mode here.*

Poly — Tracks of this kind are polyphonic, i.e. they can play more than one note at the same time.

Mono — Tracks of this kind are monophonic, i.e. each new note stops the previous note.

Mono Right — A Mono track, but with priority assigned to the rightmost (highest) note.

Play/Mute icon

▸PERF ▸PERF^{Sty} ▸STS

Track's play/mute status.

Play — Play status. The track can be heard.

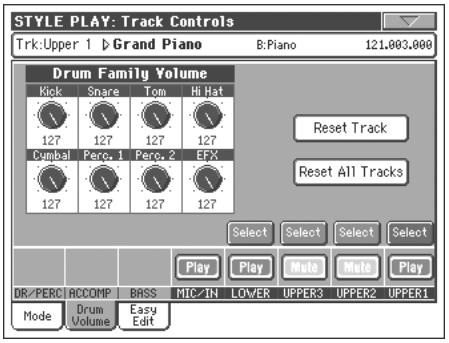
Mute — Mute status. The track cannot be heard.

Track Controls: Drum Volume

In this page you can adjust the volume for each *family* of Drum and Percussion instrument for the selected track. A list of families is shown below.

These parameters can be accessed only on tracks set in Drum mode (see above). Use them on tracks with a Drum Kit assigned, or you will not be able to hear any change.

Note: *All values are referred to the value of the original Sounds.*



Drum families

▸PERF ▸PERF^{Sty} ▸STS

Kick — Kick drums volume.

Snare — Snare drums volume.

Tom — Toms volume.

HiHat — Hi-Hat volume.

Cymbal — Ride, Crash and other cymbals volume.

Perc.1 — Low-pitched percussions volume.

Perc.2 — High-pitched percussions volume.

EFX — Special effects volume.

Select

Use these buttons to select the track to edit. The button corresponding to the selected track turns green.

Reset Track

Press this button to reset all changes to percussive instrument volumes in the selected track.

Reset All Tracks

Press this button to reset all changes to percussive instrument volumes in all tracks.

Play/Mute icon

▸PERF ▸PERF^{Sty} ▸STS

Track's play/mute status.

Play — Play status. The track can be heard.

Mute — Mute status. The track cannot be heard.

How to adjust volume for a single Drum Family

Here is a quick example of the use of the Drum Volume function.

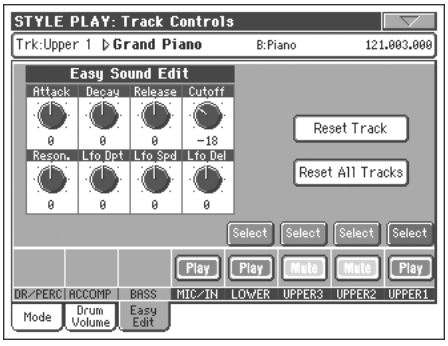
1. While in this page, press TRACK SELECT to see individual Style tracks.
2. Press the Select button, in the display, above the Drum track.
3. Press START/STOP to let the Style go.
4. While listening to the Style, select the Cymb. knob, and use TEMPO/VALUE controls to turn the volume completely off.

   You'll notice how all cymbals stops sounding.
5. Press the Reset Track button in the display to recall the original cymbals volume.

Track Controls: Easy Edit

In this page you can edit the main parameters of the Sounds assigned to each track.

Note: *All values refer to the value of the original Sound.*



Parameters

▸PERF ▸PERF^{Sty} ▸STS

Attack	Attack time. This is the time during which the sound goes from zero (at the moment when you strike a key) to it's maximum level.
Decay	Decay time. Time to go from the final Attack level to the beginning of the Sustain.
Release	Release time. This is the time during which the sound goes from the sustaining phase, to zero. The Release is triggered by releasing a key.
Cutoff	Filter cutoff. This sets the sound brightness.
Resonance	Use the Filter Resonance to boost the cutoff frequency.
LFO Depth	Intensity of the Vibrato (LFO).
LFO Speed	Speed of the Vibrato (LFO).
LFO Delay	Delay time before the Vibrato (LFO) begins, after the sound starts.

Select

Use these buttons to select the track to edit. The button corresponding to the selected track turns green.

Reset Track

Press this button to reset all changes to Sound parameters in the selected track.

Reset All Tracks

Press this button to reset all changes to Sound parameters in all tracks.

Play/Mute icon

▸PERF ▸PERF^{Sty} ▸STS

Track's play/mute status.

Play — Play status. The track can be heard.

Mute — Mute status. The track cannot be heard.

How to adjust sound parameters for a single Sound

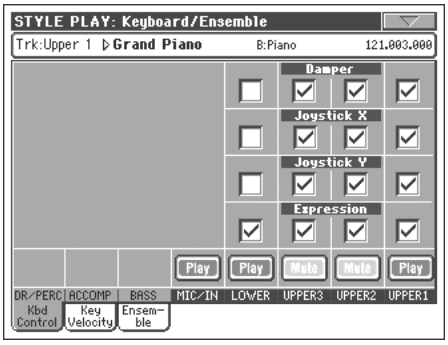
Here is a quick example of the use of the Easy Sound Edit function.

1. If needed, while in this page press TRACK SELECT to see Keyboard tracks.
2. Press the Select button, in the display, above the Upper 1 track.
3. While playing on the keyboard to hear the Sound, select the Cutoff knob, and use TEMPO/VALUE controls to turn its value completely off.

   You'll notice how the filter progressively cuts out high frequencies, making the sound darker and mellower.
4. Press the Reset Track button in the display to recall the original Cutoff value.

Keyboard/Ensemble: Keyboard Control

This page lets you enable/disable the Damper and Expression pedals, plus the Joystick, for each of the Keyboard tracks.



Damper

▸PERF ▸STS

On — When you press the Damper pedal and release the keys, the track's sound is kept sustained.

Off — The Damper pedal is not active on any track set to this status.

Joystick X

▸PERF ▸STS

This enables/disables the left/right movement of the Joystick (Pitch Bend, and sometimes a Sound parameter's control; for Pitch Bend settings, see "Mixer/Tuning: Tuning" on page 92).

Joystick Y

▸PERF ▸STS

This enables/disables the front/rear movement of the Joystick (Y+: Modulation, and sometimes a different Sound parameter's control; Y-: Various controls, or non-active).

Expression

▸PERF ▸STS

This parameter allows you to switch the Expression control on/off on each individual Keyboard track. The Expression control is a relative level control, always subtracted from the Volume value of the track.

As an example, imagine you have a Piano sound assigned to Upper 1, and a Strings sound assigned to Upper 2. If you turn the Expression switch on on Upper 2, and off on Upper 1, you can use a continuous pedal to control only the Strings' volume, while the Piano remains unchanged.

To program a pedal or Assignable Slider to act as an Expression control, see "Controllers: Pedal/Switch" on page 202 or "Controllers: Assignable Sliders" on page 202. You can only assign this function to a volume-type pedal, not to a switch-type one. Assign the "KB Expression" option to the pedal or Assignable Slider, then select Write Global-Global Setup from the page menu to save the setting to the Global.

Play/Mute icon

▸PERF ▸STS

Track's play/mute status.

Play — Play status. The track can be heard.

Mute — Mute status. The track cannot be heard.

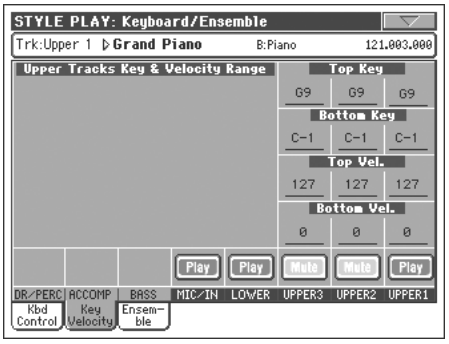
Keyboard/Ensemble: Key/Velocity Range

This page lets you program a key and dynamic (velocity) range for each of the Keyboard tracks.

Key range is useful to create a set of Keyboard tracks playing in different zones of the keyboard. For example, you may have french horns and woodwinds playing in the center range of the keyboard, while only woodwinds play on the higher range.

Velocity range is useful to create a sound made of up to three dynamic layers, assigning each of the Upper tracks to a different dynamic range.

As an example, you may assign the El.Piano 1 Program to the Upper 1, and the El.Piano 2 Program to the Upper 2 track. Then, set Upper 1 to [Bottom=0, Top=80], and Upper 2 to [Bottom=81, Top=127]. The El.Piano 1 will play when playing softer, the El.Piano 2 when playing louder.



Top/Bottom Key (Key Range)

▸PERF ▸STS

This parameter pair sets the Top and Bottom key range for the track.

C-1…G9 — Selected key.

Top/Bottom Vel. (Velocity Range)

▸PERF ▸STS

This parameter pair sets the Top and Bottom dynamic range for the track.

0 — Lowest velocity value.

127 — Highest velocity value.

Play/Mute icon

▸PERF ▸STS

Track's play/mute status.

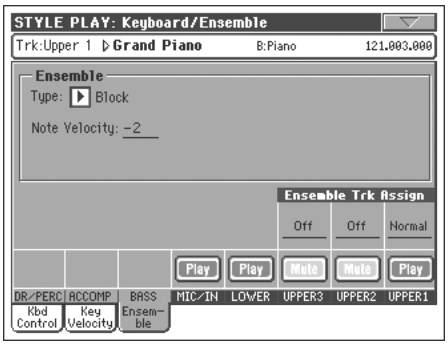
Play — Play status. The track can be heard.

Mute — Mute status. The track cannot be heard.

Keyboard/Ensemble: Ensemble

This page lets you program the Ensemble function. This function harmonizes the right-hand melody (played in realtime) using the recognized chords of the left-hand.

Note: *The Ensemble function only works in Style Play mode, with the Split Keyboard Mode.*



Ensemble

▸PERF ▸STS

Harmonization type.

Duet	Adds a single note to the melody.
Close	Adds a closed-position chord to the melody.
Open 1	Adds an open-position chord to the melody.
Open 2	As the above, but with a different algorithm.
Block	Block harmonization – very typical of jazz music.
Power Ensemble	Adds a fifth and an octave to the melody, as heard in hard rock.
Fourths LO	Typical of jazz, this option adds a perfect fourth and a minor seventh under the melody.
Fourths UP	As the above, but with notes added over the melody.
Fifths	This adds a series of Fifths below the original note.
Octave	Adds one or more octaves to the melody.
Dual	This option adds to the melody line a second note, at a fixed interval set with the "Note" parameter. When selecting this option, a transposition value appears (-24…+24 semitones to the original note).
Brass	Typical Brass section harmonization.
Reed	Typical Reed section harmonization.
Trill	When two notes are played on the keyboard, this option trills them. If three or more notes are played, only the last two are trilled. You can set the trill speed by using the Tempo parameter (see below).
Repeat	The played note is repeated in sync with the Tempo parameter (see below). When playing a chord, only the last note is repeated.
Echo	As the Repeat option, but with the repeated notes fading away after the time set with the Feedback parameter (see below).
AutoSplit1	If more than a single Upper track is in play, the Upper 1 track plays the melody in mono, while the other Upper tracks play the chord notes. If only the Upper 1 track is in play, it plays polyphonically all the chord notes.
AutoSplit2	Similar to AutoSplit1, but the Upper 1 track always plays the uppermost note.

Note Velocity

▸PERF ▸STS

This parameter sets the velocity difference between the right-hand melody and the added harmonization notes.

-10…0	Subtracted velocity value.

Tempo

▸PERF ▸STS

Note: *This parameter only appears when the Trill, Repeat or Echo options are selected.*

Note value for the Trill, Repeat or Echo Ensemble options. This is in sync with the Metronome Tempo.

Feedback

▸PERF ▸STS

Note: *This parameter only appears when the Echo option is selected.*

This parameter sets how many times the original note/chord is repeated by the Echo option.

Ensemble Track Assign

▸PERF ▸STS

Use these parameters to separately set Upper tracks for the Ensemble function.

Off	There is no harmonization on this track.
Normal	This track is included in the harmonization.
Mute	This track only plays the Ensemble notes, but not the original note.

Play/Mute icon

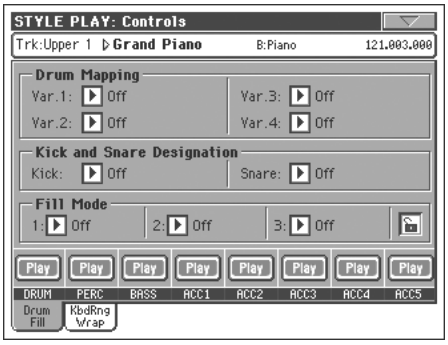
▸PERF ▸STS

Track's play/mute status.

Play	Play status. The track can be heard.
Mute	Mute status. The track cannot be heard.

Style Controls: Drum/Fill

In this page you can select various general parameters for the Style.



Drum Mapping (Var.1…Var.4)

▸PERF ▸PERF^{Sty}

The Drum Mapping lets you select an alternative arrangement of percussive instruments for the selected Drum Kit, without any additional programming. Just select a Drum Map, and some percussive instruments will be replaced with different instruments.

Off — Standard mapping.

Drum Mapping 1…7

Drum Map number. Mapping 1 is "soft-sounding", while mapping 7 is "loud-sounding".

Kick and Snare Designation

▸PERF ▸PERF^{Sty}

The Kick Designation replaces the original Kick (Bass Drum) sound with a different Kick of the same Drum Kit, while the Snare Designation replaces the original Snare Drum sound with a different Snare of the same Drum Kit.

Hint: *Select different Designations while listening to the Style, and see how they affect the Style. When you like the result, save your setting to a Performance or Style Performance.*

Off — Original Kick or Snare.

Type 1…3 — Kick or Snare replacing the original one.

Fill Mode (1…3)

▸PERF ▸PERF^{Sty}

These parameters set a Variation to be automatically selected at the end of each of the three available Fills (1…3).

Off — The same Variation, playing before selecting a Fill, will be selected again.

V1&V2 … V3&V4

The specified Variations will be alternatively selected, when one of them is selected. For example, with the "V1&V2" option, if Variation 1 is selected, Variation 1 and Variation 2 will be alternatively selected after the end of the Fill.

Var.Up/Var.Down

The next higher/lower numbered Variation is selected, in cycle. After Variation 4, an Up command will select Variation 1. After Variation 1, a Down command will select Variation 4.

Var.Inc/Var.Dec

The next higher/lower numbered Variation is selected. When Variation 4 is reached, an Inc command will select Variation 4 again. When Variation 1 is reached, a Dec command will select Variation 1 again.

To Var.1…To Var.4

"Fill to Variation" (->1, ->2, ->3, ->4) automatically selects one of the four available Style Variations at the end of the fill.

Fill Mode lock icon

▸GBL^{Gbl}

This lock prevents the Fill Mode being changed when selecting a different Performance or Style.

This lock is reset when turning the instrument off, unless you write Global settings to memory (see "Write Global - Global Setup dialog box" on page 210).

For more information on parameter locks, see "General Controls: Lock" on page 199.

Track status

▸PERF ▸PERF^{Sty}

Track play/mute status. Press these icons to change it.

Play status. The track can be heard.

Mute status. The track cannot be heard.

Style Controls: Keyboard Range On/Off / Wrap Around

In this page you can program the Wrap Around point, and turn on/off the Keyboard Range included in each Style tracks.

Keyboard Range On/Off

▸PERF ▸PERF^{Sty}

This parameter is an on/off switch for the Key Range parameter memorized into each Style Element track.

On — The Keyboard Range is considered – provided it has been programmed (see "Style Element Track Controls: Keyboard Range" on page 124 in Style Record mode). When a track goes over the lower or higher Keyboard Range point, it is automatically transposed, to stay in the programmed range.

Off — No Keyboard Range used.

Wrap Around

▸PERF ▸PERF^{Sty}

The wrap-around point is the highest register limit for the backing track. The accompaniment patterns will be transposed according to the detected chord. If the chord is too high, the Style tracks might play in a register that is too high, and therefore unnatural. If, however, it reaches the wrap-around point, it will be automatically transposed an octave lower.

The wrap-around point can be individually set for each track in semitone steps up to a maximum of 12 semitones, relative to the chord root set in Style Record mode (see "Key/Chord" on page 111).

It is advisable to set different Wrap Around points for each track, to avoid all tracks "jump" to a different octave at the same time.

1…12 Maximum transposition (in semitones) of the track, referred to the original key of the Style pattern.

Play/Mute icon

▸PERF ▸PERF^{Sty}

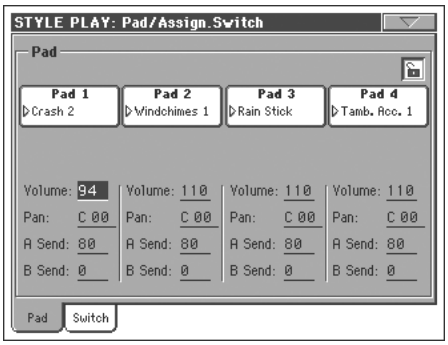
Track's play/mute status.

Play Play status. The track can be heard.

Mute Mute status. The track cannot be heard.

Pad/Switch: Pad

This page lets you select a different sound for each of the four PAD buttons.



Note: *You can also assign different Sounds from the Pad panel of the main page.*

Pad assignment

▸PERF ▸PERF^{Sty} ▸SB

Name of the Hit or Sequence assigned to each Pad. Press the box to make the Pad Select window appear (see "Pad Select window" on page 79).

Volume

▸PERF ▸PERF^{Sty} ▸SB

Volume for each of the four Pad tracks.

Pan

▸PERF ▸PERF^{Sty} ▸SB

Pan for each of the four Pad tracks.

-64…-1 Left stereo channel.

0 Center.

+1…+63 Right stereo channel.

A Send

▸PERF ▸PERF^{Sty} ▸SB

Send level to the A Internal FX processor (usually reverb) for each of the four Pad tracks.

B Send

▸PERF ▸PERF^{Sty} ▸SB

Send level to the B Internal FX processor (usually modulating effect) for each of the four Pad tracks.

Pad lock icon

▸GBL^{Gbl}

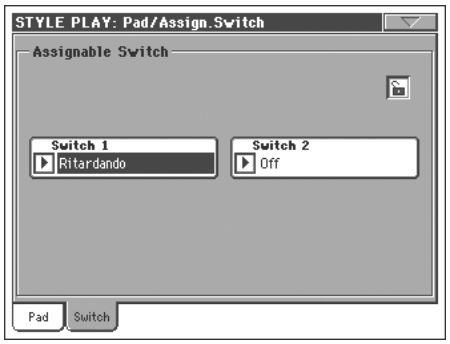
This lock avoids selecting a different Performance or STS changes also the Hit or Sequence Pads assigned to the Pads.

This lock is reset when turning the instrument off, unless you write Global settings to memory (see "Write Global - Global Setup dialog box" on page 210).

For more information on parameter locks, see "General Controls: Lock" on page 199.

Pad/Switch: Assignable Switch

This page lets you select a different function for each of the two ASSIGNABLE SWITCH buttons, located near the joystick.



Switch 1 / 2

▸PERF ▸STS

Each of the ASSIGNABLE SWITCH buttons. Use these pop-up menus to assign a function to each switch. See "List of Assignable Switch functions" on page 288.

Assignable Switch lock icon

▸GBL^{Gbl}

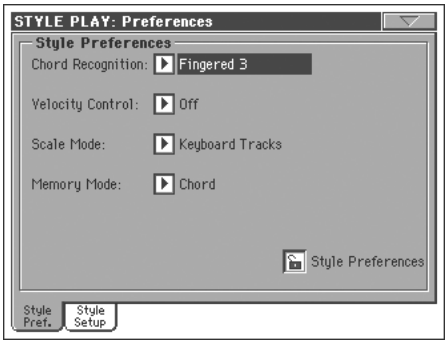
This lock avoids selecting a different Performance or STS changes also the functions assigned to the switches.

This lock is reset when turning the instrument off, unless you write Global settings to memory (see "Write Global - Global Setup dialog box" on page 210).

For more information on parameter locks, see "General Controls: Lock" on page 199.

Preferences: Style Preferences

In this page you can set various general parameters for the Style play mode. Settings can be saved to a Performance, or STS.



Chord Recognition Mode

▸PERF ▸STS

This parameter defines how chords are recognized by the auto-accompaniment engine. Please note that when in Full or Upper Chord Scanning mode, the Fingered 3 mode is always selected, and you must always play at least three notes, to let a chord be recognized.

Note: *This parameter is the same you can find in the main page (see "Split panel" on page 88).*

Fingered 1 — Play one or more notes, according to the selected Chord Scanning Mode. A full Major chord will be recognized even if only a single note is played.

Fingered 2 — You must always play two or more notes for a chord to be recognized. If you play just one note, a unison will be played. If you play a suspended chord (a root+5th), a suspended chord will be played. The full chord will be recognized when you play three or more notes.

Fingered 3 — You must always play three or more notes for a chord to be recognized. This option is automatically selected when selecting the FULL Chord Scanning mode.

One Finger — You can also compose a chord using a simplified chord playing technique:

• If you play only one note, a Major chord is recognized.

• Play the root note, plus a white key on the left, for a 7th. For example, play C3 + B2 for a C7.

• Play the root note, plus a black key on the left, for a Minor chord. For example, play C3 + Bb2 for a C minor.

• Play the root note, plus a white and a black key on the left, for a Minor 7th. For example, play C3 + B2 + Bb2 for a C min 7.

Expert — This mode is an extension of the Fingered 2, adding rootless and slashed chord recognition, often used in jazz, fusion, modern pop and light music.

This type of chord recognition is very useful to play piano chords typical of jazz piano players. You don't need to play the root note, doubling the note already played by the bass track.

Velocity Control

▸PERF ▸STS

Set this parameter to trigger one of the following functions simply by playing louder with your left hand. When playing with a velocity value higher than the value set by the "Velocity Control Value" parameter (see page 102), the selected function will be activated.

• This function only works in SPLIT Keyboard Mode, with the LOWER or no Chord Scanning mode selected.

• It does not work in FULL Chord Scanning mode, or in SPLIT Keyboard Mode, with the UPPER Chord Scanning mode selected.

Off — The function is turned off.

Break, Fill In 1, Fill In 2 — When playing with a velocity higher than the trigger value on the Lower track, the selected element is automatically triggered.

Start/Stop — You can start or stop the Style by playing harder on the keyboard.

Bass Inversion — When playing with a velocity higher than the trigger value, the Bass Inversion function will be activated or deactivated.

Memory — When playing with a velocity higher than the trigger value, the Memory function will be activated or deactivated.

Scale Mode

▸PERF ▸STS

This parameter defines which tracks are affected by the selected alternative scale (see "Scale" on page 92).

Keyboard tracks — The scale will only affect Keyboard tracks.

Upper tracks — The scale will only affect Upper 1-3 Keyboard tracks.

All Tracks — The scale will affect all tracks (Keyboard, Style, Pads).

Memory Mode

▸PERF ▸STS

This parameter sets the way the MEMORY button works.

Chord — When its LED is on, the MEMORY button keeps the recognized chord in memory. When its LED is off, the chord is reset when raising the hand from the keyboard.

Chord + Lower — When its LED is on, the MEMORY button keeps the recognized chord in memory, and keeps the Lower track held until the next note or chord is played. When its LED is off, the chord is reset when raising the hand from the keyboard, and the Lower track is not sustained.

Fixed Arr. + Lower — When its LED is on, the MEMORY button keeps the Lower track held until the next note or chord is played. When off, the Lower track is not sustained when raising the hand from the keyboard. The chord is always kept in memory.

Lock icon

GBL[Gbl]

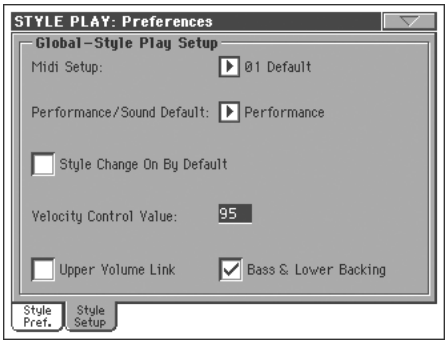
All parameters in this page may be protected from selecting a different Performance or STS.

This lock is reset when turning the instrument off, unless you write Global settings to memory (see "Write Global - Global Setup dialog box" on page 210).

For more information on parameter locks, see "General Controls: Lock" on page 199.

Preferences: Global Setup

In this page you can set various general parameters for the Style Play mode.



Note: *These settings are stored in the Style Play Setup area of the Global file (together with all the other parameters marked with the* GBL[Sty] *abbreviation through the manual). After changing these settings, select the Write Global-Style Play Setup command from the page menu to save them to the Global.*

Midi Setup

GBL[Sty]

MIDI channels for the Style Play mode can be automatically configured by selecting a MIDI Setup with this parameter. See "MIDI" on page 240 for more information on using MIDI Setups.

Note: *To automatically select a MIDI Setup when entering the Style Play mode, select the Write Global-Style Setup command from the page menu.*

For detailed information on MIDI Setup settings, see "MIDI Setup" on page 285.

Note: *After selecting a MIDI Setup, you can go to the Global mode and apply any change to each channel setting. To store these changes to a MIDI Setup, while still in Global mode select the Write Global-Midi Setup command from the page menu. All MIDI Setup can be freely customized and overwritten.*

Hint: *To restore the original MIDI Setups, load the original Factory data again (from the Accessory CD, or downloadable from www.korgpa.com).*

Performance/Sound Default

GBL[Sty]

Performance banks and Sound banks share the same buttons on the control panel. Use this parameter to define whether the PERFORMANCE SELECT or the SOUND SELECT LED must be on when you turn the instrument on.

Style Change On By Default

GBL[Sty]

This parameter allows you to define the status of the STYLE CHANGE button at startup.

On — At startup, the LED of the STYLE CHANGE button will automatically turn on.

Off — At startup, the LED of the STYLE CHANGE button will stay off.

Velocity Control Value

GBL[Sty]

Use this parameter to set a velocity value over which to automatically trigger the Style Start/Stop or select a Style Element (see "Velocity Control" above).

Upper Volume Link

GBL[Sty]

This parameter allows you to define if changing the volume for one of the Upper tracks, proportionally changes also the other Upper tracks.

On — When changing volume to one of the Upper tracks, volume for the other Upper tracks changes in proportion.

Off — When changing volume to one of the Upper tracks, only that track's volume is changed. Other Upper tracks are left unchanged.

Bass & Lower Backing

GBL[Sty]

With this function, you can play a simple accompaniment with your left hand. For this to work, the SPLIT Keyboard Mode must be selected, and the Style must not be running.

On — If the Style is not playing, and you play chords with your left hand, the Sound assigned to the Lower track plays chord notes (even if the Lower track is muted), and a Bass sound plays the chord root. When you start the Style, the normal behavior is restored.

When the Bass & Lower Backing function is active, the Backing icon appears in the Lower track Sound's area.

Off — If the Style is not playing, and the Lower track is muted, no sound can be heard when you play with your left hand. If the Lower track is set to play, you can hear the sound assigned to the Lower track.

Page menu

Press the page menu icon to open the menu. Press a command to select it. Press anywhere in the display to close the menu without selecting a command.

Write Performance

Select this command to open the Write Performance dialog box, and save most of the current control panel settings to a Performance.

See "Write Performance dialog box" on page 104 for more information.

Write Single Touch Setting

Select this command to open the Write Single Touch Setting (STS) dialog box, and save Keyboard track settings to one of the Single Touch Settings (STS) of the current Style.

See "Write Single Touch Setting dialog box" on page 104 for more information.

Write Current Style Performance

Select this command to open the Write Current Style Performance dialog box, and save Style track settings to the Style Performance of the current Style.

See "Write Single Touch Setting dialog box" on page 104 for more information.

Write Global-Style Setup

Select this command to open the Write Global-Style Setup dialog box, and save global settings that are unique to the Style Play mode. These settings are programmed on the "Preferences: Global Setup" page (see page 102).

See "Write Global-Style Play Setup dialog box" on page 105 for more information.

Solo Track

Select the track to be soloed, and check this item. You will hear only the selected track, and the 'Solo' warning will flash on the page header.

Uncheck this item to exit the Solo function.

The Solo function works in a slightly different way, depending on the selected track:

• ***Keyboard track:*** The selected Keyboard track is the only track you can hear when playing on the keyboard. All other Keyboard tracks are muted. The status of the Style tracks is unaffected.

• ***Style track:*** The selected track is the only Style track you can hear. All other Style tracks are muted. The status of the Keyboard tracks is unaffected.

• ***Grouped Style tracks:*** *The Solo function does not work on these special tracks.*

SHIFT Keep the SHIFT button pressed and touch one of the tracks to solo it. Do the same on a soloed track to deactivate the Solo function.

Copy/Paste FX

You can copy a single, or all four effects, between Styles, Performances, STSs and Songs. To do this, choose the "Copy FX" and "Paste FX" commands from the page menu of the Style Play, Song Play or Sequencer modes.

To copy a single effect:

1. Select the source Song, Performance, Style or STS, then

   • go to the page of the single effect you want to copy (FX A, FX B, FX C, or FX D), *or*

   • go to the Effects > FX Select page, to copy all four effects. This may be useful if you want to copy two or three of the four effects into different Performances, Styles or STSs.
2. Choose the "Copy FX" command from the page menu.
3. Select the target Performance, Style or STS, then go to the page of the single effect you want to paste (FX A, FX B, FX C, or FX D).
4. Choose the "Paste FX" command from the page menu.

To copy all four effects:

1. Select the source Performance, Style or STS, then go to the Effects > FX Select page, to copy all four effects.
2. Choose the "Copy FX" command from the page menu.
3. Select the target Performance, Style or STS, then go to the page of the Effects > FX Select page.
4. Choose the "Paste FX" command from the page menu.

Easy Mode

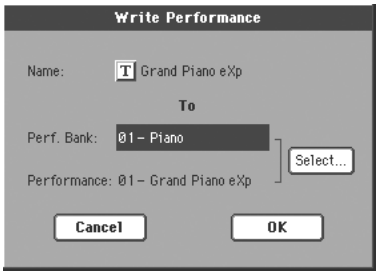
Easy Mode allows you to use the Style Play and Song Play modes with an easier-to-use user interface. It is recommended to beginners, and to professionals alike that do not want to deal with the extra parameters of the Advanced mode.

At any time, you can manually turn the Easy Mode on/off with the Easy Mode command in the page menu of the Style Play and Song Play modes.

See "The Style Play page in detail" on page 7 for more information.

Write Performance dialog box

Open this window by selecting the Write Performance item from the page menu. Here, you can save all track settings, the selected Style number, various Style settings, and the selected Voice Processor Preset, to a Performance.



Parameters saved in the Performance are marked with the ▸PERF symbol through the user's manual.

SHIFT Keep the SHIFT button pressed and press one of the SOUND/PERFORMANCE buttons to open this window.

Name

Name of the Performance to be saved. Press the T (Text Edit) button next to the name to open the Text Edit window.

Perf Bank

Target bank of Performances. Each bank corresponds to one of the PERFORMANCE/SOUND buttons. Use TEMPO/VALUE controls to select a different bank.

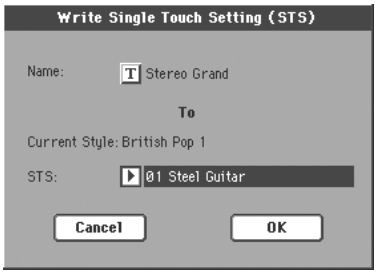
Performance

Target Performance location in the selected bank. Use TEMPO/VALUE controls to select a different location.

Select… button

Press this button to open the Performance Select window, and select a target location.

Write Single Touch Setting dialog box

Open this window by selecting the Write Single Touch Setting item from the page menu. Here, you can save Keyboard track settings, and the selected Voice Processor Preset, to one of the four single Touch Settings (STS) belonging to the current Style.

Parameters saved in the STS are marked with the ▸STS symbol through the user's manual.

SHIFT Keep the SHIFT button pressed and press one of the SINGLE TOUCH SETTING buttons to open this window.

Name

Name of the STS to be saved. Press the T (Text Edit) button next to the name to open the Text Edit window.

Current Style

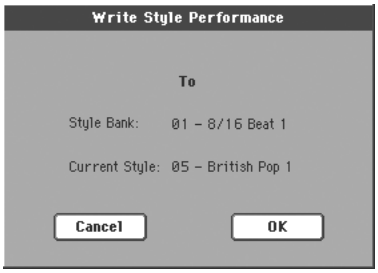
Non editable. Settings are saved in one of the four STSs belonging to the current Style. This parameter displays the name of the "parent" Style.

STS

Target STS location. The name of the STS currently saved at the target location is shown. Use TEMPO/VALUE controls to select a different location.

Write Style Performance dialog box

Open this window by selecting the Write Style Performance item from the page menu. Here, you can save Style track settings to the Style Performance of the current Style.



Parameters saved in the Style Performance are marked with the ▸PERF^{Sty} symbol through the user's manual.

SHIFT Keep the SHIFT button pressed and press one of the STYLE buttons to open this window.

Style Bank

Non editable. Bank of Styles the current Style belongs to. Each bank corresponds to one of the STYLE buttons.

Current Style

Non editable. Name of the current Style.

Write Global-Style Play Setup dialog box

Open this window by selecting the Write Global-Style play Setup item from the page menu. Here, you can save various Style Preference settings (see "Preferences: Global Setup" on page 102), that are saved to the Global file.

Parameters saved in the Style Play Setup area of the Global are marked with the ▸GBL^{Sty} symbol through the user's manual.

The Favorite banks

You can create a custom set of Styles, made of up to ten Favorite banks. You can assign a different name to these banks, in order to add musical genres not included among the Factory Styles.

When both LEDs of the leftmost STYLE button are lit, the FAVORITE banks are selected. No loading is required. Each bank can include up to 32 Styles; browse them using the PAGE buttons.

The Favorite Styles are contained in ten folders, automatically created by the Pa800 inside the FAVORITE folder in the SSD's root. Even if different names can be shown in the display, these folders have fixed names:

Folder name	FAVORITE bank buttons
FAVORITE01.STY	Bank 1
FAVORITE[02…09].STY	Bank 2…9
FAVORITE10.STY	Bank 10

Hint: *New Styles are released from time to time on our website (www.korgpa.com).*

Creating the Favorite banks

There are two ways to create the Favorite banks:

- While in Style Record mode, you can write the new or edited Style in the Favorite banks, as an alternative to the User Style banks. See the Style Record chapter for more information on saving a Style.
- While in Media mode, you can load any Style into the Favorite folders, as an alternative to the User Style banks. See the Media chapter for more information on the Load operations.

Renaming the Favorite banks

While the Style Select window is in the display, you can choose the "Rename Favorite Bank" command from the page menu, and assign the Favorite Style banks any name you like (see "Rename Favorite Bank" on page 79.).

The assigned name can be spanned over two lines, by separating them with the paragraph character (¶). For example, to write "World Music" on two lines, enter "World¶Music".

Be careful not to write words exceeding the width of the side tabs of the Style Select window.

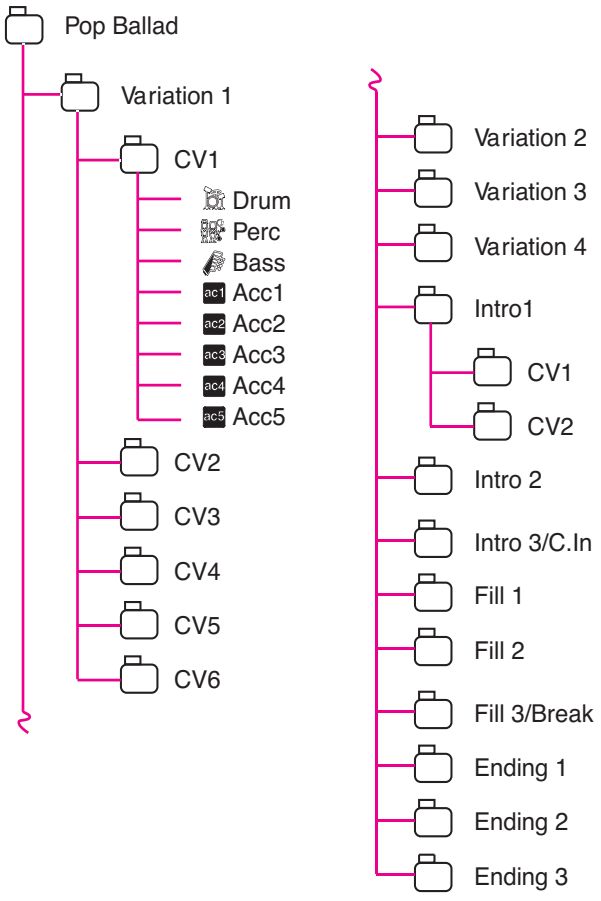
Style Record mode

By entering the Style Record mode, you can create your own Styles, or edit an existing Style.

The Style structure

The term "Style" relates with music sequences automatically played by the arranger of the Pa800. A Style consists of a pre-defined number of **Style Elements (E)** (Pa800 features thirteen different Style Elements: Variation 1-4, Intro 1-3, Fill 1-3, Ending 1-3). When playing, these Style Elements can be selected directly from the control panel, using the corresponding buttons.

To explain the Style structure, we can use a tree-structure, as shown in the following diagram:



Each Style Element is made up of smaller units, called **Chord Variations (CV),** but not all of them have the same number of CVs. Variations 1-4 have up to 6 CVs each, while the other Style Elements have only up to 2 CVs.

When you play on the chord recognition area (Lower, Upper or Full, depending on the Chord Scanning section on the control panel), the arranger scans the keyboard and determines which chord you are playing. Then, depending on the selected Style Element, it determines which Chord Variation (CV) should be played for the scanned chord. Which Chord Variation corresponds to each scanned chord is a setting of the Style: the **Chord Variation Table**. Each Style Element contains a Chord Variation Table, whose prototype is the following:

Chord	Chord Variations (CVs)	
	Variation 1-4	Intro 1-3, Fill 1-3, Ending 1-3
Maj	CV1 – CV6	CV1 – CV2
6		
M7		
M7b5		
Sus4		
Sus2		
M7sus4		
min		
m6		
m7		
m7b5		
mM7		
7		
7b5		
7sus4		
dim		
dimM7		
aug		
aug7		
augM7		
no 3rd		
no 3rd, no 5th		

After deciding what CV to play, the arranger triggers the right sequence for each track. Since each sequence is written in a particular key (for example, CMajor, GMajor or Emin), the arranger transposes it according to the scanned chord. Notes in the sequence are carefully transposed according to the **Note Transposition Tables (NTT)**, to make them work fine with all recognized chords. The NTT allows you to record just some Chord Variations, and have all the notes play in the right place, avoiding dissonances and transposing the pattern notes to the notes of the recognized chord.

Going deeper into the Style structure, we can see that each Chord Variation is made up of **Track Sequences,** and the Pa800 supports 8 different tracks. DRUM and PERC are used for drum and percussion sequences, BASS for bass and ACC1-5 are for

accompaniment sequences (string, guitar, piano or other accompaniment instruments).

Just to summarize, when you play a chord on the chord recognition area, the arranger determines which Style Element is used, then determines which Chord Variation should be used for the played chord, then Style sequences for every track of that Chord Variation are transposed from the original chord to the recognized chord using the NTT, and so on every time you play a chord.

What to record

Recording a Style is a matter of recording tracks, inside a series of Chord Variations, inside a series of Style Elements, inside the Style itself.

You don't need to record all Chord Variations for all Style Elements. It is often only needed to record just a Chord Variation for each Style Element. Exceptions are the Intro 1 and Ending 1, where we suggest to record both a Major and minor Chord Variations.

Pattern data vs. track data

While the Style Record mode is where you can create or edit music patterns for the Style, track parameters (like Volume, Pan, Octave Transpose, FX settings…) have to be edited in Style Play mode.

- After creating or editing music patterns in Style Record mode, save them by selecting the Write Style command from the page menu of the Style Record mode (see "Write Style dialog box" on page 128).
- After editing track parameters in Style Play mode, save them to the Style Performance by selecting the Write Style Performance command from the page menu of the Style Play mode (see "Write Style Performance dialog box" on page 105).

Style Import/Export

As an alternative to creating Styles on the Pa800, you can use Korg's **Style To Midi** application to import a Standard MIDI Files (SMF) from your computer to a Pa800's Style. The application is freely downloadable from www.korgpa.com. Please read the included instructions.

Entering the Style Record mode

While in the Style Play operating mode, press the RECORD button. The following page will appear in the display:

- Select **Record/Edit Current Style** to edit the current Style. If it is a Factory Style, you may not be able to save it at the original location (depending on the status of the "Factory Style and Pad Protect" parameter, see page 235); you will select a User Style instead.

  When editing an existing Style, the original Style Performance is recalled, but the following parameters are reset to their default values: Drum Mapping (Off), Kick & Snare Designation (Off), Original Style Sound (On), Keyboard Range (On), Wrap Around (9). This means that you can hear some differences between the Style in play and the same Style being edited; for example, resetting the Drum Mapping may lead to some instruments being replaced.
- Select **Record New Style** to start from a new, empty Style. A default Style Performance will be recalled. When finished recording, you will save the new Style onto a User Style location. (Styles can be saved onto Factory Style locations only when the "Factory Style and Pad Protect" parameter is set to Off – see page 235).

After editing the Style, please save it (see "Exit by saving or deleting changes" below) and exit the Style Record mode. Then, while in Style Play mode, edit the Style Performance to adjust track settings (Tempo, Volume, Pan, FX Send… see page 89 and following in the "Style Play operating mode" chapter) and save it by selecting the "Write Current Style Performance" from the page menu (see "Write Style Performance dialog box" on page 105).

Note: After a record or edit operation, the memory is automatically reorganized. Therefore, when you press START/STOP there is a delay before you can actually listen to the Style. This delay is higher with a Style containing more MIDI events.

Note: While in Record mode, the footswitch and EC5 pedals are disabled. On the contrary, volume/expression-type pedals can be used.

Exit by saving or deleting changes

When finished editing, you can save your Style in memory, or abort any change.

• To save changes, select the "Write Style" command from the page menu (see "Write Style dialog box" on page 128).

• To abort all changes, select the "Exit from Record" command from the page menu, or press the RECORD button, to exit from record and return to the main page of the Style Record mode.

Hint: *Save often while recording, to avoid accidentally losing your Style.*

Listening to the Style while in Edit mode

While you are in Style Record mode, you can listen to the selected Chord Variation or to the whole Style, depending on the page you are in.

To select a Chord Variation, go to the Main page of the Record/Edit mode (see "Element (Style Element)" and "Chord Var (Chord Variation)" on page 109).

- **When you are in the Main, Event Edit, Quantize, Transpose, Velocity, or Delete pages, you can listen to the selected Chord Variation. Press START/STOP to check how it works. Press START/STOP again to stop the playback.**
- **When you are in the Sounds/Expression, Keyboard Range, Chord Table, Trigger/Tension, Delete All, Copy, Style Element Controls or Style Control pages, you can listen to the whole Style. Press START/STOP and play some chords to do your tests. Select any Style Element using the control panel buttons (VARIATION 1-4, INTRO 1-2, FILL 1-2, ENDING 1-3). Press START/STOP again to stop the playback.**

Note: While in Style mode, the Fingered 3 Chord Scanning mode is automatically selected.

List of recorded events

The Style Record mode filters out some events that may cause wrong operation of the Style. Here are the recorded events, and the most important filtered-out events.

Control function	CC#
Allowed	
Note On	
RX Noise On	
Pitch Bend	
Modulation	1
Breath	2
Pan	10
Expression	11
CC#12	12
CC#13	13
Damper (Hold 1)	64
Filter Resonance (Harmonic Content)	71
Low Pass Filter Cutoff (Brightness)	74
CC#80 (General Purpose #5)	80
CC#81 (General Purpose #6)	81
CC#82 (General Purpose #7)	82

Note: *Some Control Change messages cannot be recorded directly by using Pa800 integrated controls.*

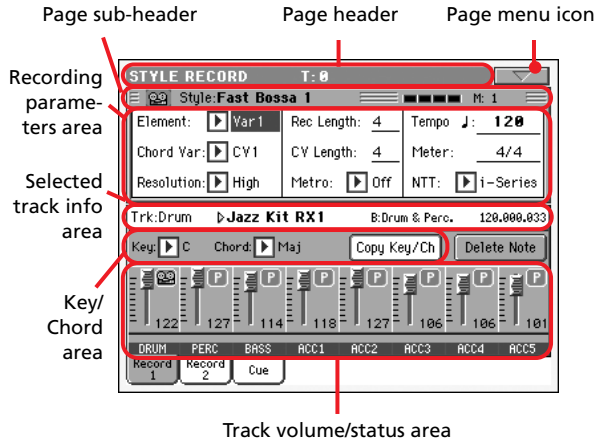
All allowed controllers can be assigned to an Assignable Pedal/Slider/Switch.

MIDI Control Change messaged inserted by using a software on an external computer are imported when using the ***Style to Midi*** *application, available from www.korgpa.com.*

Some controllers are reset at the end of the pattern.

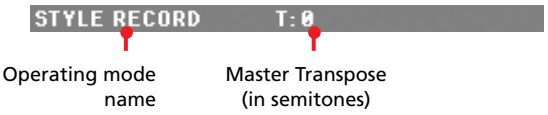
Main page - Record 1

After pressing the RECORD button, and having chosen whether you want to edit an existing Style or create a new one, the main page of the Style Record mode appears, with the tab “Record 1” selected.



Page header

This line shows the current operating mode and transposition.



Operating mode name

Name of the current operating mode.

Master transpose

Master transpose value in semitones. This value can be changed using the TRANSPOSE buttons on the control panel.

Page menu icon

Press this icon to open the page menu. See “Page menu” on page 127.

Page sub-header

This area shows some performing info on the Style.

Style in record/edit

Name of the Style currently in edit or record.

Beat counter

This indicator shows the current beat inside the current measure.

Measure number

Current measure you are recording.

Recording parameters area

Element (Style Element)

This parameter lets you select a Style Element for editing. Each Style Element corresponds to a button on the control panel carrying the same name. After selecting a Style Element, select a Chord Variation for actual editing (see below).

Var1…End3

This is the selected Style Element

Chord Var (Chord Variation)

This parameter lets you select a Chord Variation for editing, after selecting the Style Element this Chord Variation belongs to.

Note: *When this parameter and the assigned value is in small letters (cv1…cv6), the Chord Variation is empty; when it is in capitals (CV1…CV6), it is already recorded.*

• If Style Element is Var1, Var2, Var 3 or Var4, you can select one of 6 Chord Variations to edit.

• If Style Element is Intro1, Intro2, Intro3, Fill1, Fill2, Fill3, Ending1, Ending2 or Ending3, you can select one of 2 Chord Variations to edit.

Resolution

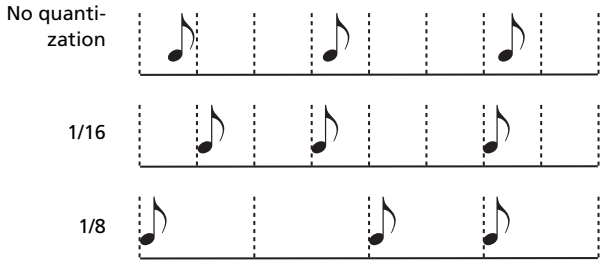
Use this parameter to set the quantization during recording. Quantization is a way of correcting timing errors; notes played too soon or too later are moved to the nearest axis of a rhythmic “grid”, set with this parameter, thus playing perfectly in time.

Note: *To quantize after recording, use the Quantize function in the Edit section (see “Style Edit: Quantize” on page 119).*

High — No quantization applied.

𝅘𝅥𝅯 (1/32)…♪ (1/8)

Grid resolution, in musical values. For example, when you select 1/16, all notes are moved to the nearest 1/16 division. When you select 1/8, all notes are moved to the nearest 1/8 division. A ‘3’ after the quantization value means triplet.



Rec Length (Recording Length) ▸STYLE

This parameter sets the recording length (in measures) of the selected track. Its value is always equal to, or a divider of, the Chord Variation Length (see next parameter).

This is not the total length of the Chord Variation, but just of the current track. For example, you may have a Chord Variation eight measures long, with a drum pattern repeating each two measures. If so, set the CV Length parameter to “8”, and the Rec

Length parameter to "2" before starting recording the Drum track. When playing back the Style, saving it or executing any edit operation on the Style, the 2-measures pattern will be extended to the full 8-measures length of the Chord Variation.

Warning: If you assign CV Length a value lower than Rec Length, the value of Rec Length is not immediately updated in the display. Therefore, you are still free of changing the value of CV Length, before the measures exceeding its value are deleted (see warning in "CV Length (Chord Variation Length)" below).

However, if you press START/STOP to begin recording, the real Rec Length value is changed to the new one, even if the display still shows the old value.

For example, you may have CV Length = 4 and Rec Length = 4. If you set CV Length to 2, and press START/STOP to begin recording, Rec Length is still shown as 4, but it is in reality set to 2, and recording will cycle for just 2 measures. After you press START/STOP to stop recording, Rec Length is updated to 2, and all measures after the second measure are deleted.

CV Length (Chord Variation Length)

▸STYLE

This parameter sets the total length (up to 32 measures) for the selected Chord Variation. When playing a Style, this will be the length of the accompaniment pattern, when the chord corresponding to the Chord Variation is recognized on the keyboard.

Warning: If you reduce the Chord Variation Length after recording, any measure after the selected length will be deleted. Be very careful when setting the CV Length to a lower value after recording! If it happens, we suggest to exit from record without saving (see "Exit from Record" on page 128).

Metro (Metronome)

This is where you can set the metronome.

Off	No metronome click will be heard during recording. In any case, a one-bar precount will be played before starting recording.
On1	Metronome on, with a one-bar precount before starting recording.
On2	Metronome on, with a two-bar precount before starting recording.

Tempo

Select this parameter to use TEMPO/VALUE controls to set the tempo.

Hint: *You can always change the Tempo, when other parameters are selected, by keeping the SHIFT button pressed, and rotating the DIAL.*

Note: *When recording tempo, old data is always replaced by the new data.*

Note: *The actual tempo of the Style will be the one shown when saving the Style Performance in Style Play mode (see "Current tempo" on page 84).*

Meter

▸STYLE

This is the meter (time signature) of the Style Element. You can edit this parameter only when the Style Element is empty, i.e. before you begin recording anything.

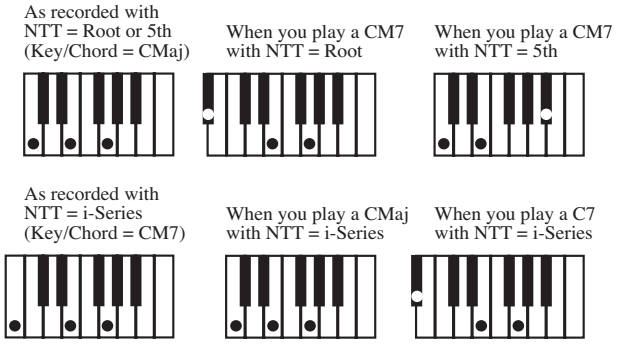
NTT (Note Transposition Table)

▸STYLE

The Note Transposition Table (NTT) determines how the arranger will transpose pattern notes, when a chord is recognized that does not exactly match the original chord of a Chord Variation. For example, if you only recorded a Chord Variation for the CMaj chord, when a CMaj7 is recognized on the keyboard the arranger must transpose some notes to create the missing 7th.

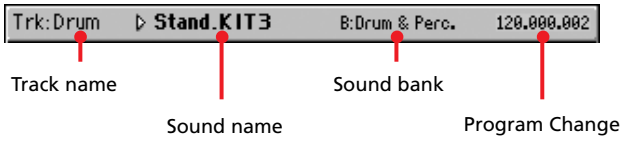
Note: *To conform to Korg specifications, it is advisable to set the NTT to "No Transpose" on the Intro 1 and Ending 1.*

Root	The root note (in CMaj = C) is transposed to the missing notes.
Fifth	The 5th note (in CMaj = G) is transposed to the missing notes.
i-Series	All original patterns must be programmed on the "Maj7" or "min7" chords. When loading old Korg i-Series Styles, this option is automatically selected.
NoTrnsp	No transposition applied. The pattern will always play as recorded. This is the standard setting of Intro 1 and Ending 1 in Korg's original Styles.


As recorded with
NTT = Root or 5th
(Key/Chord = CMaj)
When you play a CM7
with NTT = Root
When you play a CM7
with NTT = 5th
As recorded with
NTT = i-Series
(Key/Chord = CM7)
When you play a CMaj
with NTT = i-Series
When you play a C7
with NTT = i-Series

Selected track info area

This line lets you see the Sound assigned to the selected track.



Track name

Name of the selected track.

Drum…Acc5 Style track.

Sound name

▸STYLE

Sound assigned to the selected track. The triangle means you can press the name to open the Sound Select window, and select a different Sound.

Sound bank

Bank the selected Sound belongs to.

Program Change

Program Change number sequence (Bank Select MSB, Bank Select LSB, Program Change).

Key/Chord area

Key/Chord

▸STYLE

This parameter pair allows you to define the track's original key and chord type, for the current Chord Variation. When in Style Play mode, this chord will be played back exactly as it was recorded, without any NTT processing (see above).

To record just one Chord Variation for a Style Element, the suggested original key/chord is "maj7" (with NTT = i-Series). Be very careful to play the 7th+ note (i.e., with a "Cmaj7th" key/chord, the B), to avoid the lack of notes, or a bad NTT conversion when playing different chords.

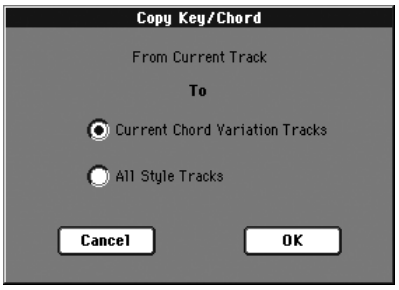
Note: *To conform to Korg specifications, it is advisable to record both the "Major" and "minor" Chord Variations for the Intro 1 and Ending 1 Style Elements.*

When you select a track, the original key/chord assigned to the selected track will be shown. All recorded tracks will play back on that key/chord. For example, if the original key/chord for the Acc1 track is A7th, when selecting the Acc1 track all the remaining tracks will play on the A7th key/chord.

In the example above, you will record the Acc1 track in the AMajor key, with notes pertaining to the A7th scale. This exact pattern will be recalled, when an A7th chord will be recognized.

Copy Key/Ch (Copy Key/Chord) button

Press this button in the display to copy Key/Chord settings of the currently selected track to all other tracks of the same Chord Variation, or to the whole Style. This function is useful to speed-up pattern programming, and to avoid having different tracks in different keys within the same Chord Variation.



Current Chord Variation Tracks

The Key/Chord of the current track will be copied to all tracks of the current Chord Variation.

All Style Tracks

The Key/Chord of the current track will be copied to all tracks of the Style (i.e., all Chord Variations).

Delete Note button

Use this command to delete a single note or a single percussive instrument from a track. For example, to delete a snare, keep the D2 note (corresponding to the snare) pressed.

1. Select a track.
2. Press the "Delete Note" button, and keep it pressed.
3. Press START/STOP to start the Style.
4. When you reach the passage containing the note to be deleted, play the note on the keyboard. Keep it pressed, up to the last note to be deleted.
5. When finished, release the Delete button and the note to be deleted, and press START/STOP again to stop the Style.

   Note: *If the note is at the beginning of the pattern, press the note before starting the Style.*

Tracks volume/status area

Virtual sliders

Press the track's area to select a track, and use TEMPO/VALUE controls to change the value.

Track status icons

▸STYLE

Status of tracks. Press this icon to change the status.

Play status. The track can be heard.

Mute status. The track cannot be heard.

Record status. After starting recording, the track will receive notes from the keyboard and the MIDI IN connector.

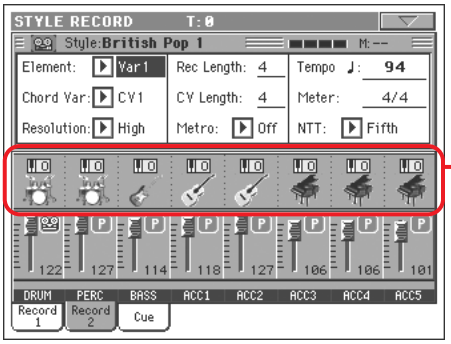
Track names

Under the sliders, a label for each track is shown.

Drum…Acc5 Shown Style tracks.

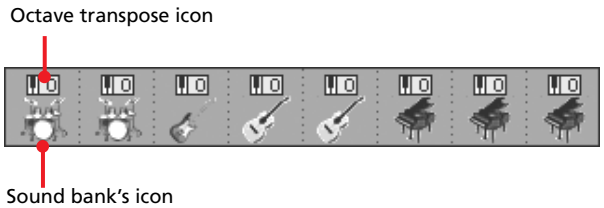
Main page - Record 2

While in the main page, press the "Record 2" tab to see this page. Most parameters in this page are the same as in "Main page - Record 1". In addition, here you can see and select Sounds for each Style track.



Sounds area

This area lets you see Sounds and octave transposition for the eight Style tracks.



Octave transpose icon

Non editable. This indicator shows the track's octave transposition. Tracks will be recorded with the selected octave transposition. To change this value, use the UPPER OCTAVE buttons, or go to the "Mixer/Tuning: Tuning" edit page in the Style Play mode (see page 92). Save this value to the Style Performance.

Sound bank's icon

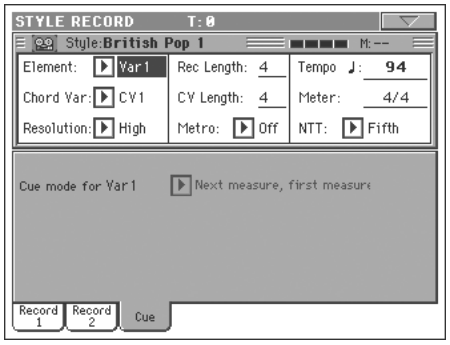
▸STYLE

This picture illustrates the bank the current Sound belongs to. Touch an icon a first time to select the corresponding track (detailed information are shown on the Selected Track Info area, see the "Record 1" page above). Touch it a second time to open the Sound Select window.

Note: *These Sounds can be replaced by Sounds selected by a Performance, provided the "Original Style Sounds" parameter is left unchecked in Style Play mode (see page 85).*

Main page - Cue

While in the main page, press the "Cue" tab to see this page. This is where you can access to the Cue parameter:



Cue mode for [Style element]

▸STYLE

This parameter lets you decide how the current Style Element will enter after it has been selected. This setting is only available for the Fill 1, 2, 3 Style Elements.

Immediate, first measure

The Style Element enters immediately, and begins from the first measure.

Immediate, current measure

The Style Element enters immediately, and begins from the current measure.

Next measure, first measure

The Style Element enters at the beginning of the next measure, and begins from the first measure.

Style Record procedure

There are two different methods for recording a Style: Realtime and Step.

- Realtime Recording allows you to record Style patterns in realtime.
- Step Recording allows you to create a new Style by entering single notes or chords in each track. This is very useful when transcribing an existing score, or needing a higher grade of detail, and is particularly suitable to create drum and percussion tracks.

Preparing to record

1. If you like to edit an existing Style, select that Style.
2. Press the RECORD button to enter the Style Record mode. You are prompted to select either the Current Style, or a New Style.

   Select "record/edit Current Style" if you want to edit the current Style, or make a new Style starting from an existing one. Select "Record New Style" if you want to start from scratch with an empty Style.
3. After you select your preferred option, the main page of the Style Record mode will appear.
4. Select the Element (Style Element) and Chord Var (Chord Variation) parameters, to select the Chord Variation to be recorded/edited.

   Note: *For more information on the Style Elements and Chord Variations, and the Style structure in general, see "The Style structure" on page 106.*
5. Use the Rec Length (Recording Length) parameter to set the length (in measures) of the pattern to record.
6. Use the Meter parameter to set the Style Element's meter.

   Note: *You can edit this parameter only if you selected the "Record New Style" option when entering the Record mode, or when editing an empty Style Element.*
7. Select the Tempo parameter and set the tempo.
8. Press the Record 2 tab to see the Sounds area. Here you can assign the right Sound to each Style track. You cannot select Digital Drawbars Sounds. (For more details, see "Sounds area" on page 112).
9. If needed, set the Octave Transpose for each track. ***Note:*** *The Octave Transpose will affect only the notes coming from the keyboard, and not from the arranger.*
10. At this point, if you want to do a Realtime Recording go on reading "Realtime Record procedure" below. Otherwise, if you prefer to do a Step Record, jump to "Step Record procedure" on page 114.

Realtime Record procedure

1. Select the track to record. Its status icon will turn to 'Record'. (For more details, see "Tracks volume/status area" on page 111).

   Note: When entering the Record mode, a track is already in Record status. When you press START/STOP after entering the Record mode, you can immediately start recording.

   If you like, you can try your part before recording:

   • Mute the track, by repeatedly pressing its icon status, until the (Mute) status icon appears.

   • Press START/STOP to let any recorded track play back, and practice on the keyboard.

   • When you have finished practicing, press START/STOP to stop the arranger, and unmute the track by repeatedly pressing its icon status, until the (Record) status icon appears again.
2. While the shown status icon is Record, press START/STOP to begin recording. Depending on the "Metro" (metronome) option you selected, a 1- or 2-bars precount may play before the recording actually begins. When it begins, play freely. The pattern will last for some measures, according to the Rec Length value, then restart.

   Since the recording will happen in overdub, you can add notes on any following passage. This is very useful to record different percussive instruments at any cycle on a Drum or Percussion track.

   Note: *While recording, track's* ***Keyboard Range*** *(see page 124) is ignored, and the track can play over the whole keyboard range. The* ***Local*** *parameter (see "Local Control On" on page 203) is also automatically set to On, to allow playing on the keyboard.*
3. When finished recording, press START/STOP to stop the arranger. Select a different track, and go on recording the full Chord Variation.

   Note: *You can select a different track only when the arranger is not running.*
4. When finished recording the Chord Variation, select a different Chord Variation or Style Element to go on recording the full Style.
5. When finished recording the new Style, select the "Write Style" command from the page menu, to open the Write Style dialog box (see "Write Style dialog box" on page 128) and save it to memory.

   To exit the Style Record mode without saving any change, select the "Exit from Record" command from the page menu, or press the RECORD button.

Step Record procedure

1. While in the main page of the Style Record mode, select the "Overdub Step Recording" command from the page menu, to enter the Overdub Step Record mode.
2. The "Pos" parameter shows the current position.

   • If you do not want to insert a note or chord at the current position, insert a rest instead, as shown in step 4.

   • To jump to the next measure, filling the remaining beats with rests, press the Next M. button in the display.
3. To change the step value, use the "Step Time values" area in the display.
4. Insert a note, rest or chord at the current position.

   • To insert a single note, just play it on the keyboard. The inserted note length will match the step length. You may change the velocity and relative duration of the note, by editing the "Duration" and "Velocity" parameters (see page 130).

   • To insert a rest, just press the Rest button in the display. Its length will match the step value.

   • To tie the note to be inserted to the previous one, press the Tie button in the display. A note will be inserted, tied to the previous one, with exactly the same name. You don't need to play it on the keyboard again.

   • To insert a chord or a second voice, see "Chords and second voices in Step Record mode" below.
5. After inserting a new event, you may go back by pressing the Back button in the display. This will delete the previously inserted event, and set the step in edit again.
6. When the end of the pattern is reached, the "End of Loop" event is shown, and the recording restarts from the "001.01.000" position. Any note exceeding the pattern length, inserted at its end, will be reduced to fit the total length of the pattern.

   At this point, you may go on, inserting new events in overdub mode (the previously inserted events will not be deleted). This is very useful when recording a drum or percussion track, where you may want to record the bass drum on a first cycle, the snare drum on the second cycle, and the hi-hat and cymbals during the following cycles.
7. When finished recording, press the Done button in the display to exit the Step Record mode.

   When back to the main page of the Style Record mode, you may turn all tracks to the play status, then press START/STOP to listen to the Style. Press START/STOP again to stop the playback.
8. From the main page of the Style Record mode, select either the "Write Style" or the "Exit from Record" command to exit from the Style record mode, respectively by saving the Style to memory, or by canceling any change (see "Write Style dialog box" on page 128).

Chords and second voices in Step Record mode

You are not obliged to insert single notes in a track. There are several ways to insert chords and double voices. Lets look at some.

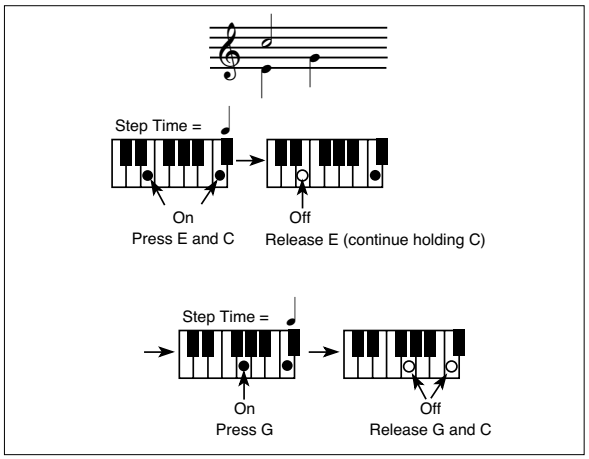
Entering a chord. Simply play a chord instead of a single note. The event name will be the first note of the chord you pressed, followed by the "…" abbreviation.

Entering a chord made of notes with different velocity values. You can make the upper or lower note of a chord, for example, louder than the remaining ones, to let the most important stand out from the chord. Here is how to insert a three-note chord:

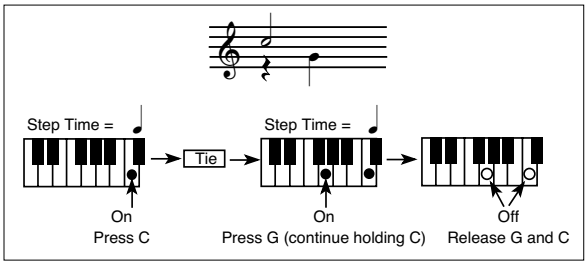
1. Edit the first note's Velocity value.
2. Press the first note and keep it pressed.
3. Edit the second note's Velocity value.
4. Press the second note and keep it pressed.
5. Edit the third note's Velocity value.
6. Press the third note, then release all notes.

Entering a second voice. You can insert passages where one note is kept pressed, while another voice moves freely.

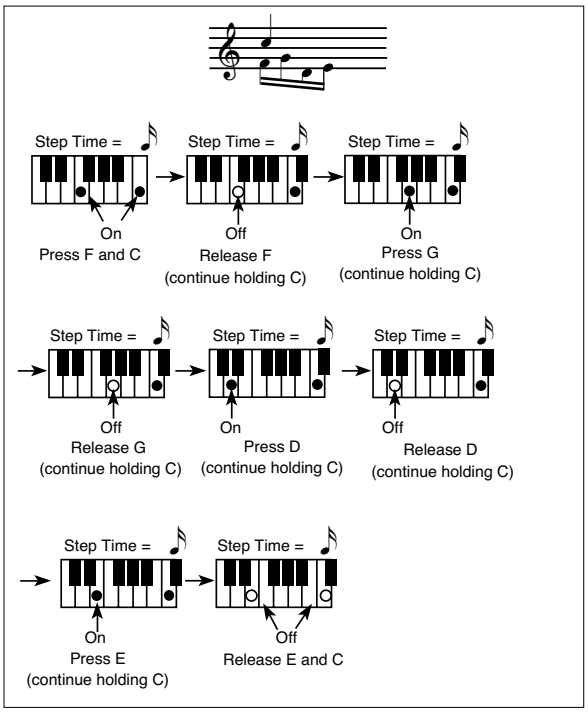
Ex. 1:



Ex.2:



Ex.3:

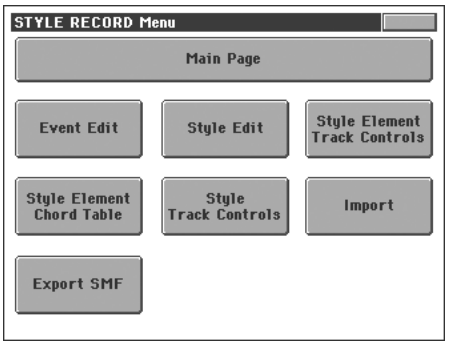


Edit menu

From any page (apart for Step Record), press the MENU button to open the Style Record edit menu. This menu gives access to the various Style Record edit sections.

When in the menu, select an edit section, or press EXIT to exit the menu and return to the main page. To return to the main page, you can also select the Main Page menu item.

When in an edit page, press the EXIT button to return to the main page of the Style Record mode.

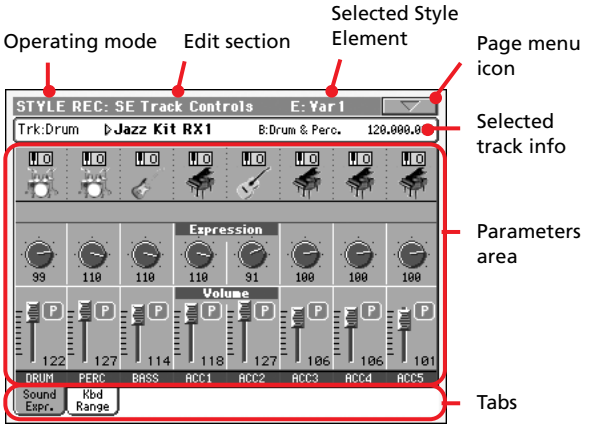


Note: *While the Style is in play, you cannot access the Edit section pages from the main page (see page 109). Stop the playback before pressing MENU.*

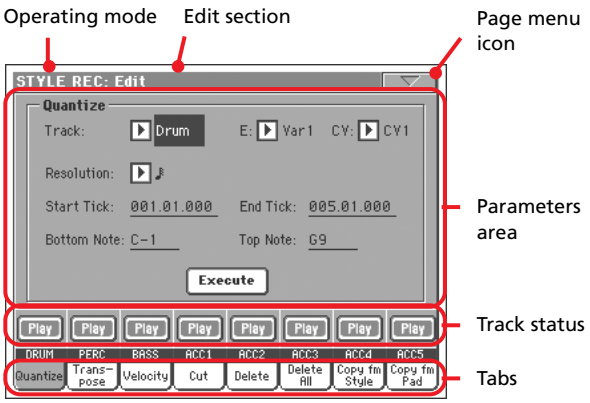
Note: *When switching from the Edit section pages (Quantize, Transpose, Velocity, Delete) to the other pages, or vice-versa, the Style (if in play) is automatically stopped.*

Edit page structure

Most edit pages share some basic elements.



Other pages have a slightly different structure.



Operating mode

This indicates that the instrument is in Style Record mode.

Edit section

This identifies the current edit section, corresponding to one of the items of the edit menu (see "Edit menu" on page 115).

Selected Style Element

In Style Record mode, edits always happen on the selected Style Element.

Page menu icon

Press this icon to open the page menu (see "Page menu" on page 127).

Parameters area

Each page contains various parameters. Use the tabs to select one of the available pages. For detailed information on the various types of parameters, see sections starting from page 116.

Track status

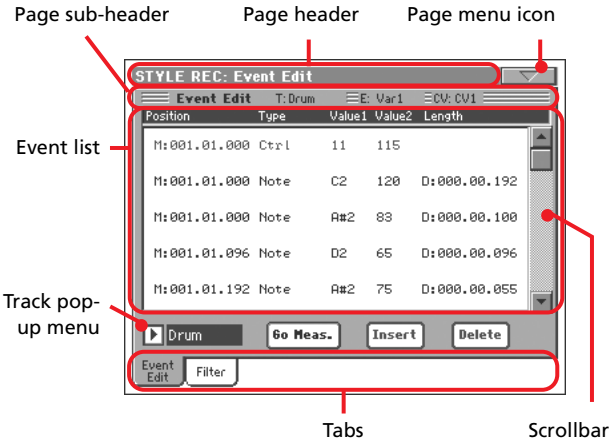
Use these buttons to mute/unmute tracks while editing.

Tabs

Use tabs to select one of the edit pages of the current edit section.

Event Edit: Event Edit

The Event Edit is the page where you can edit each single MIDI event of the selected Chord Variation. You can, for example, replace a note with a different one, or change its playing strength (i.e., velocity value). See "Event Edit procedure" on page 117 for more information on the event editing procedure.



Page header

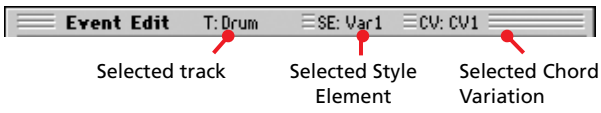
See "Page header" on page 109.

Page menu icon

Press this icon to open the page menu. See "Page menu" on page 127.

Page sub-header

This area shows some performing info on the Song.



Selected track

Name of the track in edit. Use the Track pop-up menu to select one of the Style tracks.

SE/CV (Style Element/Chord Variation)

Selected Style Element and Chord Variation. This parameter cannot be edited. To select a different Style Element and Chord Variation, press EXIT to go back to the main page of the Style Record mode (see "Main page - Record 1" on page 109).

Event list

Use the Event list to see all events contained in the selected track in the selected Style Element.

Use the scrollbar to browse through the events. You can also scroll by using the SHIFT + DIAL combination.

Touch the event to be selected. Selected events are highlighted and can be heard.

Position

Position of the event, expressed in the form 'aaa.bb.ccc':

- 'aaa' is the measure
- 'bb' is the beat
- 'ccc' is the tick (each quarter beat = 384 ticks)

You can edit this parameter to move the event to a different position. You can edit a position in either of the following ways:

(a) select the parameter, and use the TEMPO/VALUE controls to change the value, or

(b) select the parameter, then touch it again; the numeric keypad will appear. Enter the new position by dialing in the three parts of the number, separated by a dot. Zeroes at the beginning can be omitted, as well as the least important parts of the number. For example, to enter position 002.02.193, dial "2.2.193"; to enter position 002.04.000 dial "2.4"; to enter position 002.01.000, simply dial "2".

Type, Value 1, Value 2

Type and values of the event shown in the display. Depending on the selected event, the value may change. This parameter also shows the (greyed-out, so non editable) "CC#11" (Expression) event at the beginning of the pattern, and the "End Of Loop" marking, when the end of a track is reached.

Event type	Value 1	Value 2
Note	Note name	Velocity
Ctrl	Control Change number	Control Change value
Bend	Bending value	–

To change the event type, select the Type parameter, then use the TEMPO/VALUE controls to select a different event type. A set of default values will be automatically assigned to the event.

To select and edit the event's value, select the corresponding parameter, and use TEMPO/VALUE controls.

Length

Length of the selected Note event. The value format is the same as the Position value. This is only available for Note events.

Note: *If you change a length of "000.00.000" to a different value, you can't go back to the original value. This rather uncommon zero-length value may be found in some drum or percussion tracks.*

Scrollbar

Use the scrollbar to browse the event through the list.

Other elements

Track pop-up menu

Use this pop-up menu to select the track to edit, inside the current Chord Variation.

Drum…Acc5 Style track.

Go Meas.

While the sequencer is not running, press this button to open the Go to Measure dialog box:

When in this dialog box, select a target measure, and press OK. The first event available in the target measure will be selected.

Insert

Press the Insert button in the display to insert a new event at the current shown Position. The default values are Type = Note, Pitch = C4, Velocity = 100, Length = 192.

Delete

Press the Delete button in the display to delete the event selected in the display.

Event Edit procedure

Here is the general procedure to follow for the event editing.

1. Select the Style to edit, and press the RECORD button. Select the "Current Style" option to enter recording. The main page of the Style Record mode will appear.
2. Select the "Element (Style Element)" and "Chord Var (Chord Variation)" parameters.

   Note: *For more information on the Style Elements and Chord Variations, and the Style structure in general, see "The Style structure" on page 106.*
3. Press MENU, and select the Event Edit section. The Event Edit page appears (see "Event Edit: Event Edit" on page 116 for more information).
4. Press START/STOP to listen to the selected Chord Variation. Press START/STOP to stop it. Chord Scanning does not work, so you will listen the pattern at the original Key/Chord.
5. Press the Filter tab to select the Filter page, and uncheck the filters for the event types you wish to see in the display (see "Event Edit: Filter" on page 118 for more information).
6. Press the Event Edit tab to go back to the Event Edit page.
7. Use the Track pop-up menu to select the track to edit (see "Track pop-up menu" on page 117).
8. The list of events contained in the selected track (inside the Chord Variation selected on step 2) will appear in the display. Some events on the beginning of the Chord Variations, as well as the "EndOfTrk" event (marking its ending point) cannot be edited, therefore appearing in grey.

9. Scroll though the various events by using the scrollbar.
10. Select an event to be edited by touching it in the display. This is usually a note, that you can edit.

```
M:001.01.000 Note     F#2   51    M:000.00.008
```

For more information on the event types and their values, see "Event Edit: Event Edit" on page 116.

11. Edit the event.

• Select the "M" parameter. Use TEMPO/VALUE controls to change the event's position.

• Select the Type parameter. You may use TEMPO/VALUE controls to change the event type, as well as its Value 1 and Value 2.

• If a Note event is selected, select the Length parameter, and use TEMPO/VALUE controls to change the event's length.

12. You may use the Go Meas. command to go to a different measure (see "Go Meas." on page 117)
13. As described in step 4, you may press START/STOP to listen how the pattern sounds after your changes. Press START/STOP again to stop the pattern running.
14. Press the Insert button in the display to insert an event at the Position shown in the display (a Note event with default values will be inserted). Press the Delete button in the display to delete the selected event.
15. When editing is complete, you may select a different track to edit (go to step 7).
16. When finished editing the selected Chord Variation, press EXIT to go back to the main page of the Style Record mode, then go to step 2 to select and edit a different Chord Variation.
17. When finished editing the whole Style, select the "Write Style" command from the page menu to open the Write Style dialog box (see "Write Style dialog box" on page 128), or select the "Exit from Record" command to cancel all changes.

• Press the T (Text Edit) button to enter the Text Edit dialog box. Enter a name and confirm by selecting OK.

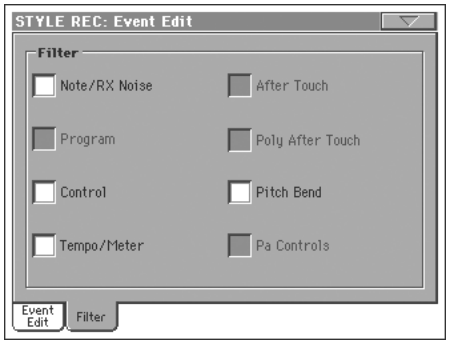
• Select a target memory location where to save the Style. The name of the Style already existing at the selected location is shown after the Style Bank-Location number.

Warning: *If you select an existing Style and confirm writing, the older Style is deleted and replaced by the new one. Save the Styles you don't want to lose to a storage device, before overwriting them.*

18. Press OK to save the Style to the internal memory, or Cancel to delete any changes made in Style Record mode. When the "Are you sure?" message appears, press OK to confirm, or Cancel to go back to the "Write Style" dialog box.

Event Edit: Filter

This page is where you can select the event types to be shown in the Event Edit page.



Turn On the filter for all event types you do not wish to see in the Event Edit page.

Note: *Some of the events are "ghosted", and non editable, since the corresponding events are not editable in a Style.*

Note/RX Noise
: Notes and RX Noises.

Control
: Control Change events. Only the following Control Change numbers are allowed with Styles.

Control function	CC# (Control Change Number)
Modulation 1	1
Modulation 2	2
Pan	10
Expression[(a)]	11
CC#12	12
CC#13	13
Damper	64
Filter Resonance	71
Low Pass Filter Cutoff	74
CC#80	80
CC#81	81
CC#82	82

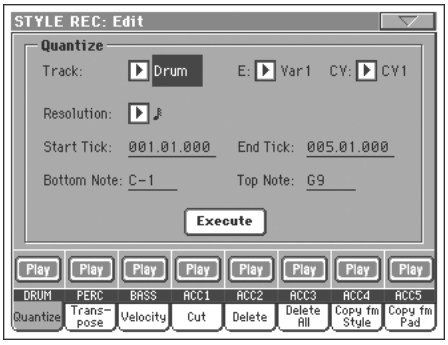
(a). Expression events cannot be inserted at the starting Position (001.01.000). An Expression value is already among the default "header" parameters of the Style Element.

Tempo/Meter
: Tempo and Meter changes (Master Track only).

Pitch Bend
: Pitch Bend events.

Style Edit: Quantize

The quantize function may be used to correct any timing mistake after recording, or to give the pattern a "groovy" feeling.



After setting the various parameters, press Execute.

Track

Use this parameter to select a track.

All — All tracks selected.

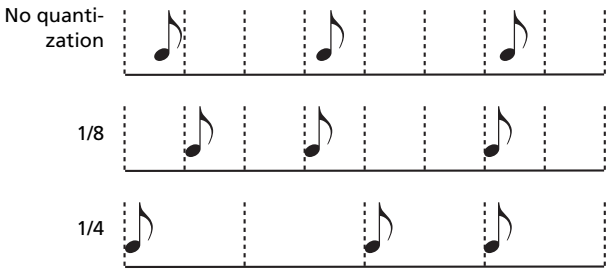
Drum…Acc5 — Selected track.

E / CV (Style Element/Chord Variation)

Use these parameters to select the Style Element and Chord Variation for editing.

Resolution

This parameter sets the quantization after recording. For example, when you select 1/8, all notes are moved to the nearest 1/8 division. When you select 1/4, all notes are moved to the nearest 1/4 division.



𝅘𝅥𝅯 (1/32)…𝅗𝅥 (1/4)

Grid resolution, in musical values. A "b…f" character added after the value means swing-quantization. A "3" means triplet.

Start / End Tick

Use these parameters to set the starting and ending points of the range to quantize.

If a Chord Variation is four measures long, and you want to select it all, the Start will be positioned at 1.01.000, and the End at 5.01.000.

Bottom / Top Note

Use these parameters to set the bottom and top of the keyboard range to quantize. If you select the same note as the Bottom and Top parameters, you can select a single percussive instrument in a Drum or Percussion track.

Note: *These parameters are available only when a Drum or Percussion track is selected.*

Execute

Press this button to execute the operation set in this page.

Track status icon

Status of tracks. Press this icon to change the status.

Play status. The track can be heard.

Mute status. The track cannot be heard.

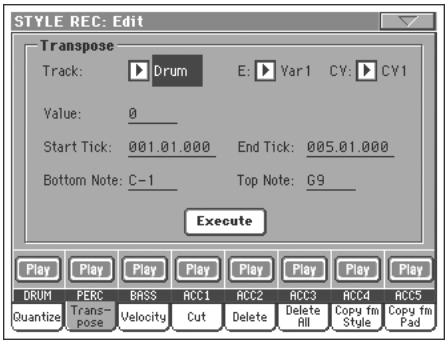
Track names

Under the buttons, a label for each track is shown.

Style Edit: Transpose

In this page you can transpose the selected track(s).

Note: *After transposing, please don't forget to readjust the "Key/Chord" parameter in the main page of the Style Record mode (see page 111).*



After setting the various parameters, press Execute.

E / CV (Style Element/Chord Variation)

Use these parameters to select the Style Element and Chord Variation for editing.

Track

Use this parameter to select a track.

All — All tracks selected, apart for tracks set in Drum mode (like the Drum and Percussion tracks). The whole selected Chord Variation will be transposed.

Drum…Acc5 — Single selected track.

Value

Transpose value (±127 semitones).

Start / End Tick

Use these parameters to set the starting and ending points of the range to be transposed.

If a Chord Variation is four measures long, and you want to select it all, the Start will be positioned at 1.01.000, and the End at 5.01.000.

Bottom / Top Note

Use these parameters to set the bottom and top of the keyboard range to be transposed. If you select the same note as the Bottom and Top parameters, you can select a single percussive instrument in a Drum or Percussion track. Since in a Drum Kit each instrument is assigned to a different note of the scale, transposing a percussive instrument means assigning the part to a different instrument.

Execute

Press this button to execute the operation set in this page.

Track status icon

Status of tracks. Press this icon to change the status.

Play status. The track can be heard.

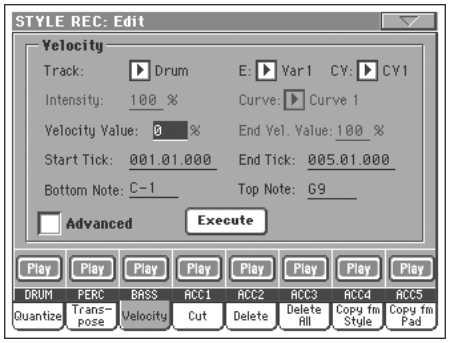
Mute status. The track cannot be heard.

Track names

Under the buttons, a label for each track is shown.

Style Edit: Velocity

In this page you can change the velocity (dynamics) value of notes in the selected track. An Advanced mode is available, allowing you to select a velocity curve for the selected range. This is useful to create fade-ins or fade-outs.



After setting the various parameters, press Execute.

Note: *When an RX Sound is assigned to the track being edited, the resulting sound may change, since this kind of Sounds is made of several different layers triggered by different velocity values.*

Also, a fade-out may result in the level "jumping" up next to the zero, since a higher-level layer may be selected by low velocity values.

Track

Use this parameter to select a track.

All — All tracks selected. The velocity for all notes of the whole selected Chord Variation will be changed.

Drum…Acc5 — Selected track.

E / CV (Style Element/Chord Variation)

Use these parameters to select the Style Element and Chord Variation for editing.

Value

Velocity change value (±127).

Start / End Tick

Use these parameters to set the starting and ending points of the range to be modified.

If a Chord Variation is four measures long, and you want to select it all, the Start will be positioned at 1.01.000, and the End at 5.01.000.

Bottom / Top Note

Use these parameters to set the bottom and top of the keyboard range to be modified. If you select the same note as the Bottom and Top parameters, you can select a single percussive instrument in a Drum or Percussion track.

Advanced

When this checkbox is checked, the "Intensity", "Curve", "Start Velocity Value" and "End Velocity Value" parameters can be edited.

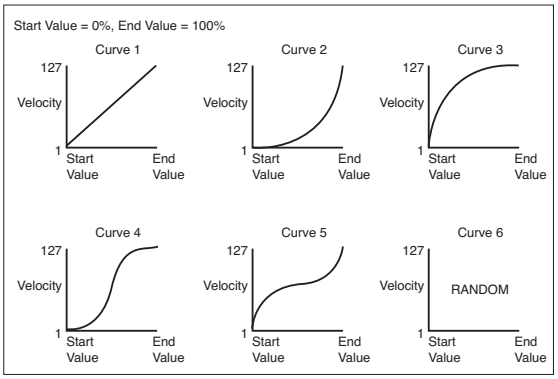
Intensity

(Only available in Advanced mode). Use this parameter to specify the degree to which the velocity data will be adjusted toward the curve you specify in "Curve".

0…100% — Intensity value. With a setting of 0 [%], the velocity will not change. With a setting of 100 [%], the velocity will be changed the most.

Curve

(Only available in Advanced mode). Use this parameter to select one of the six curves, and to specify how the velocity will change over time.



Start / End Vel. Value

(Only available in Advanced mode). Velocity change at the starting and ending ticks of the selected range.

0…100 — Velocity change in percentage.

Execute

Press this button to execute the operation set in this page.

Track status icon

Status of tracks. Press this icon to change the status.

Play — Play status. The track can be heard.

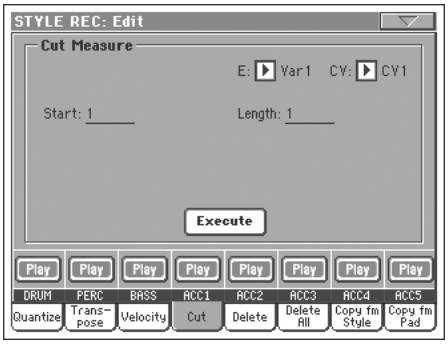
Mute — Mute status. The track cannot be heard.

Track names

Under the buttons, a label for each track is shown.

Style Edit: Cut

This function lets you quickly delete a selected measure (or a series of measures) from the selected Chord Variation. All following events are moved back, to replace the cut measure(s).


STYLE REC: Edit
Cut Measure
E: Var1 CY: CY1
Start: 1
Length: 1
Execute
Play
DRUM PERC BASS ACC1 ACC2 ACC3 ACC4 ACC5
Quantize Trans-pose Velocity Cut Delete Delete All Copy fm Style Copy fm Pad

After setting the various parameters, press Execute.

E / CV (Style Element/Chord Variation)

Use these parameters to select the Style Element and Chord Variation for editing.

Start

First measure to be cut.

Length

Number of measures to be cut.

Execute

Press this button to execute the operation set in this page.

Track status icon

Status of tracks. Press this icon to change the status.

Play — Play status. The track can be heard.

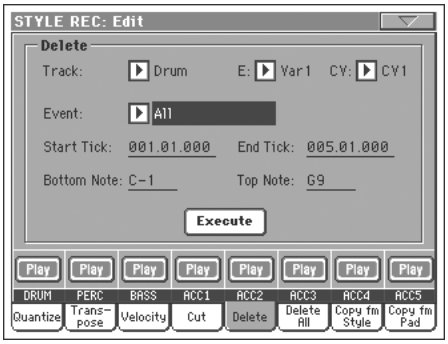
Mute — Mute status. The track cannot be heard.

Track names

Under the buttons, a label for each track is shown.

Style Edit: Delete

This page is where you can delete MIDI events out of the Style. This function does not remove measures from the pattern. To remove whole measure, use the Cut function (see "Style Edit: Cut" on page 121)


STYLE REC: Edit
Delete
Track: Drum E: Var1 CY: CY1
Event: All
Start Tick: 001.01.000 End Tick: 005.01.000
Bottom Note: C-1 Top Note: G9
Execute
Play
DRUM PERC BASS ACC1 ACC2 ACC3 ACC4 ACC5
Quantize Trans-pose Velocity Cut Delete Delete All Copy fm Style Copy fm Pad

After setting the various parameters, press Execute.

E / CV (Style Element/Chord Variation)

Use these parameters to select the Style Element and Chord Variation for editing.

Track

Use this parameter to select a track.

All — All tracks selected. After deletion, the selected Chord Variation will remain empty.

Drum…Acc5 — Selected track.

Event

Type of MIDI event to delete.

All — All events. The measures are not removed from the Chord Variation.

Note — All notes in the selected range.

Dup.Note — All duplicate notes. When two notes with the same pitch are encountered on the same tick, the one with the lowest velocity is deleted.

After Touch — After Touch events.

Note: *This kind of data is automatically removed during recording.*

Pitch Bend — Pitch Bend events.

Prog.Change — Program Change events, excluding the bundled Control Change #00 (Bank Select MSB) and #32 (Bank Select LSB).

Note: *This kind of data is automatically removed during recording.*

Ctl.Change — All Control Change events, for example Bank Select, Modulation, Damper, Soft Pedal…

CC00/32…CC127 — Single Control Change events. Double Control Change numbers (like 00/32) are MSB/LSB bundles.

Note: *Some CC data are automatically removed during recording. See the table on page 108 for more information on the allowed data.*

Start / End Tick

Use these parameters to set the starting and ending points of the range to delete.

If a Chord Variation is four measures long, and you want to select it all, the Start will be positioned at 1.01.000, and the End at 5.01.000.

Bottom / Top Note

Use these parameters to set the bottom and top of the keyboard range to delete. If you select the same note as the Bottom and Top parameters, you can select a single percussive instrument in a Drum or Percussion track.

Note: *These parameters are available only when the All or Note option is selected.*

Execute

Press this button to execute the operation set in this page.

Track status icon

Status of tracks. Press this icon to change the status.

Play — Play status. The track can be heard.

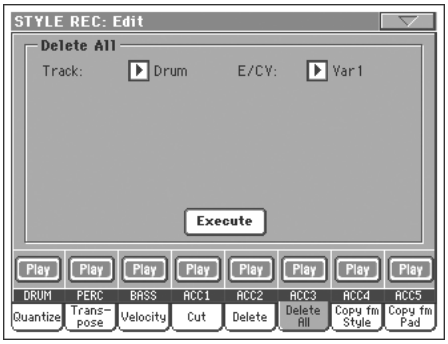
Mute — Mute status. The track cannot be heard.

Track names

Under the buttons, a label for each track is shown.

Style Edit: Delete All

This function lets you quickly delete a selected Style Element or Chord Variation, or the whole Style.


STYLE REC: Edit
Delete All
Track: Drum
E/CV: Var1
Execute
Play
DRUM PERC BASS ACC1 ACC2 ACC3 ACC4 ACC5
Quantize Trans-pose Velocity Cut Delete Delete All Copy fm Style Copy fm Pad

After setting the various parameters, press Execute.

Track

All — All tracks of the selected Style, Style Element or Chord Variation.

Drum-Acc5 — Single track of the selected Style, Style Element or Chord Variation.

E / CV (Style Element/Chord Variation)

Use these parameters to select the Style Element and Chord Variation for editing.

All — All Style Elements, i.e. the whole Style. When E/Track=All and CV=All, the whole Style is deleted, and all parameters are set to the default status.

Var1…CountIn — Single Style Element.

V1-CV1…CI-CV2 — Single Chord Variation.

Execute

Press this button to execute the operation set in this page.

Track status icon

Status of tracks. Press this icon to change the status.

Play — Play status. The track can be heard.

Mute — Mute status. The track cannot be heard.

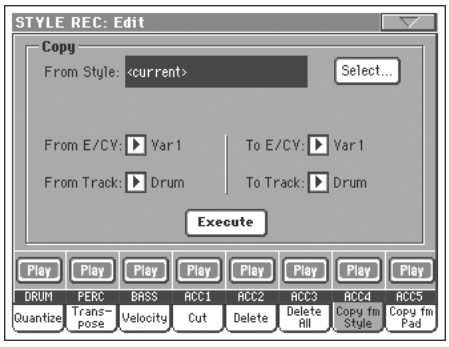
Track names

Under the buttons, a label for each track is shown.

Style Edit: Copy

Here you can copy a track, Chord Variation or Style Element inside the same Style, or from a different one. Furthermore, you can copy a whole Style.

Warning: *The Copy operation deletes all data at the target location (overwrite).*



After setting the various parameters, press Execute.

Note: *If you copy too many events on the same "tick", the "Too many events!" message appears, and the copy operation is aborted.*

Note: *When you copy over an existing Chord Variation, Program Change data is not copied, to leave the original Sounds unchanged for that Chord Variation.*

From Style

Choose this option to select the source Style to copy the track, Chord Variation or Style Element from. Press the **Select** button to open the Style Select window and select the source Style.

From… To E/CV (Style Element/Chord Variation)

Use these parameters to select the source and target Style Elements or Chord Variations.

Note: *You can't copy from a Variation to a different Style Element (or vice-versa), because of their different structure.*

All — All Style Elements, i.e. the whole Style. You can't change the target, that is automatically set to All.

Var1…End2 — Single Style Element.

V1-CV1…E2-CV2 — Single Chord Variation.

From… To Track

Use this parameter to select the source and target track to copy. You can double a track, to strengthen a pattern.

All — All tracks of the selected Style, Style Element or Chord Variation.

Drum-Acc5 — Single track of the selected Style, Style Element or Chord Variation.

Execute

Press this button to execute the operation set in this page.

Track status icon

Status of tracks. Press this icon to change the status.

Play — Play status. The track can be heard.

Mute — Mute status. The track cannot be heard.

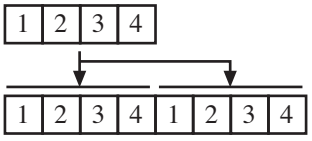
Track names

Under the buttons, a label for each track is shown.

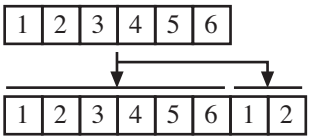
Copying to a Chord Variation of a different length

You can copy a Chord Variation to a different one of a different length. Just keep in mind the following:

- If the source length is a divider of the target length, the source Chord Variation will be multiplied to fit the target Chord Variation. For example, if the source is 4-measures long, and the target 8-measures, the source will be copied two times.



- If the source length is not a divider of the target length, the source Chord Variation will be copied for as many measures as can fit the target Chord Variation. For example, if the source is 6-measures long, and the target 8-measures, the source will be copied once, then the first 2 measures will be copied to fit the remaining 2 measures.

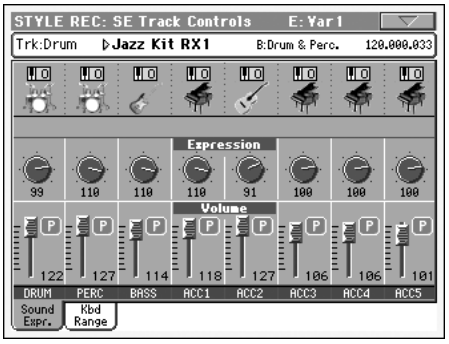


Note: *Avoid copying to a Chord Variation with a different meter, for example a 4/4 Chord Variation onto a 3/4 one.*

Style Element Track Controls: Sound/Expression

In this page you can assign a different Sound to each track of the selected Style Element. Each Style Element can have different Sound; after saving the new Style, please don't forget to check the "Original Style Sounds" parameter in the Style Play mode (see page 85), to let the Style select the Sound bypassing the Style Performance settings.

In this page you can also modify the Expression (CC#11) value for each of the Style Element tracks. This lets you reduce the relative level of a track in a single Style Element, without reducing the overall Volume of the Style. This is a very useful control, when you have different Sounds assigned to the same track in different Style Elements, and the internal level of these Sounds must be different.



When in this page, press the corresponding button on the control panel to select a Style Element (VARIATION1 … ENDING3).

To copy the settings of this page to another Style Element, use the "Copy Sound" and "Copy Expression" commands from the page menu (see "Copy Sounds dialog box" and "Copy Expression dialog box" starting from page 128).

Selected Track Info area ▸STYLE

See "Selected track info area" on page 110 for detailed information.

Sounds area ▸STYLE

See "Sounds area" on page 112 for detailed information.

Expression area

▸STYLE

Use these knobs to set the Expression (CC#11) value for the corresponding track. This value can be seen at the beginning of the Event Edit list (see "Event Edit: Event Edit" on page 116).

Different Expression values can be defined for each Style Element. This way, you can set a different volume in each Style Element, relative to the general Volume value set in the Style Header.

Volume area

Use these controls to set the volume and status of each track. See page 111 for more information.

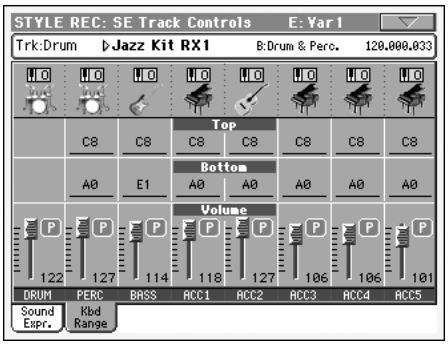
The Volume value is the same for the whole Style. Use the Expression controls to adjust the relative balance between tracks in each Style Element.

Style Element Track Controls: Keyboard Range

The Keyboard Range automatically transposes any pattern note that would otherwise play too high or too low in pitch, compared to the original acoustic instrument, when transposed by the arranger. This will result in a more natural sound for each accompaniment instrument.

For example, the lower limit for a guitar is E2. If you play a chord under the E2, the transposed pattern could exceed this limit, and sound unnatural. A Bottom limit set to E2 for the guitar track will solve the problem.

Different Keyboard Range values can be set for each Style Element.



Note: *The Keyboard Range is ignored while recording. The selected track can play on the full range of the keyboard.*

When in this page, press the corresponding button on the control panel to select a Style Element (VARIATION1 … ENDING3).

To copy the settings of this page to another Style Element, use the "Copy Keyboard Range" command from the page menu (see "Copy Key Range dialog box" on page 129).

Top/Bottom

▸STYLE

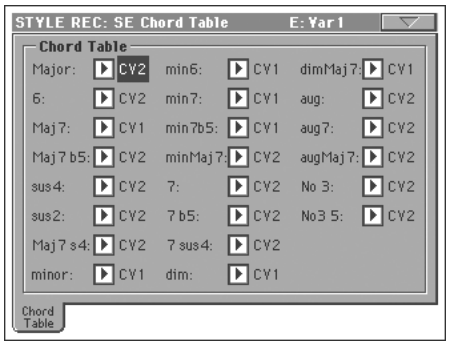
Use these parameters to set the bottom and top of the keyboard range for the corresponding track of the current Style Element.

Volume area

Use these controls to set the volume and status of each track. See page 111 for more information.

Style Element Chord Table: Chord Table

This is the page where you can assign a Chord Variation to each of the most important recognized chord. When a chord is recognized, the assigned Chord Variation will be automatically selected by the arranger to play the accompaniment.



When in this page, press the corresponding button on the control panel to select a Style Element (VARIATION1 … ENDING3).

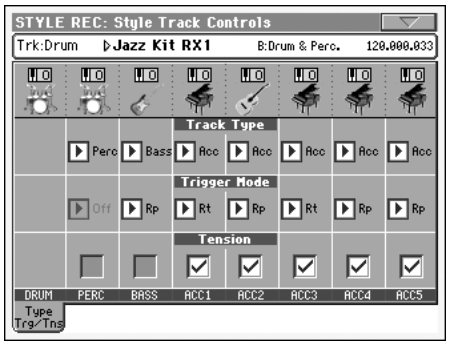
Chord / Chord Variation

▸STYLE

Use these parameters to assign a Chord Variation to each of the most important chords.

Style Track Controls: Type/Trigger/Tension

In this page you can set the Mode, Retrigger mode for the Style tracks, and activate/deactivate the Tension for the Accompaniment tracks.



When in this page, press the corresponding button on the control panel to select a Style Element (VARIATION1 … ENDING3).

Track Type

▸STYLE

Use this parameter to set the type of the corresponding track.

Drum — Drum track. This type of track is not transposed by the arranger, and is used for Drum Kits made of Drum sounds. It can be affected by the Drum

Mapping of the Style Play mode (see "Drum Mapping (Var.1…Var.4)" on page 99).

Perc — Percussion track. This type of track cannot be transposed, and is used for Drum Kit made of Percussion sounds. It is NOT affected by the Drum Mapping.

Bass — Bass track. This type of track always plays the root when changing chord.

Acc — Accompaniment track. This type of track can be used freely, for melodic or harmonic accompaniment patterns.

Trigger Mode

▸STYLE

This setting lets you define how Bass and Acc-type tracks are retriggered when the chord is changed.

Off — Each time you play a new chord, current notes will be stopped. The track will remain silent until a new note will be encountered in the pattern.

Rt — (Retrigger) The sound will be stopped, and new notes matching the recognized chord will be played back.

Rp — (Repitch) New notes matching the recognized chord will be played back, by repitching notes already playing. There will be no break in the sound. This is very useful on Guitar and Bass tracks.

Tension

▸STYLE

Tension adds notes (a 9th, 11th and/or 13th) that have actually been played to the accompaniment, even if they haven't been written in the Style pattern. This parameter specifies whether or not the Tension included in the recognized chord will be added to the Acc-type tracks.

On — The Tension will be added.

Off — No Tension will be added.

Import: Import Groove

The Import Groove function allows the loading of MIDI Grooves (".GRV" files) generated by the Slice function (see the "Time Slice" page of the Sampling mode, in the "Advanced Edit" addendum in the Accessory CD). By importing these data to a track, and assigning the Sound based on the sliced samples to the same track, you can play the original audio groove, and freely change its tempo.

Note: *After importing a groove generated by a melody line (not by a percussive groove), the imported groove and samples will not be transposed together with the other Style tracks. Audio data cannot be transposed by the arranger.*

Note: *Please execute the Import Groove operation before turning the instrument off. All ".GRV" files generated by a Time Slice operation are deleted when turning the instrument off.*

From

Use this parameter to select one of the MIDI Groove patterns (".GRV" files) generated when saving data after a Time Slice operation.

To E/CV (Style Element/Chord Variation)

Use this parameter to select the target Style Element and Chord Variation.

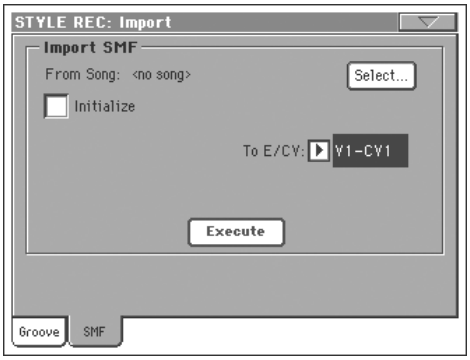
To Track

Use this parameter to select the target track inside the selected Chord Variation. **The Percussion track is usually suggested,** since the Drum track is still suitable for standard Drum Kit sounds (count-in, break etc.). After importing the MIDI Groove pattern, assign the Sound, to which the sliced samples are assigned, to the track playing the MIDI Groove pattern.

Import: Import SMF

The Import SMF function allows you to import MIDI data from a Standard MIDI File (SMF) created on your preferred external sequencer, and transform them in a Chord Variation.

Note: *You cannot use this function to import data from any generic Song. The Standard MIDI File to be imported must be programmed as if it was one of Pa800's Chord Variations.*



When importing an SMF, parameters like CV Length, Meter, Tempo Changes, Program Changes and Expression are recognized. These parameters will be imported as the header of the Style Element containing the Chord Variation, provided the "Initialize" parameter is checked, or the Style Element is empty.

Hint: *It is a good idea to check the "Initialize" parameter when importing the first Chord Variation of a Style Element, and uncheck it when importing the following Chord Variations.*

• Sounds assigned to each track can be imported, provided the Program Change, Bank Select MSB and LSB events are on the first 'tick' of the SMF. These data are loaded in the Style Element's header, and not as Sounds assigned to the Style Performance.

Note: *Sounds in the Style Element header can be overridden by Sounds assigned to the Style Performance, by checking the "Original Style Sound" parameter in the main page of the Style Play mode (Style Track view).*

• If the above data was not found on the first 'tick' of the imported SMF, Sounds must be manually assigned to each track. You can do this in the "Record 1" or "Record 2", or the "Sound/Expression" page of the Style Record mode,.

• Key/Chord, Chord Table, Expression, and any other Style Variation parameter, must be manually programmed in the relevant Style Record pages.

• The starting Tempo, and each track's Volume, must be programmed as Style Performance data, and then saved in the Style Performance.

• Meter Change is not allowed, therefore not recognized.

• The Chord Variation length is the same as the imported SMF. You can change length by changing the value of the CV Length parameter, on the main page of the Style Record mode.

Hint: *If a note extends beyond the last measure of the Chord Variation, an additional measure is appended (for example, if a note extends after the end of the fourth measure in a 4-measure pattern, a 5-measure Chord Variation will be generated). If so, change the CV Length value to reset the Chord Variation length. The exceeding note will be cut, to fit the new pattern length.*

When programming a Chord Variation on an external sequencer, please assign each Style track to the correct MIDI channel, according to the following table.

MIDI Channel(s)	Pa800 Track
9	Bass
10	Drum
11	Percussion
12-16	Accompaniment 1-5

Note: *Only SMF in format 0 can be loaded.*

From Song

This is the name of the Standard MIDI File to be loaded. Press the Select button to open the file selector, and select an ".SMF" file.

Select

Press this button to open the file selector and load the SMF.

Initialize

Check this parameter if you want all settings of the target Style Element (i.e., Key/Chord, Chord Table, Sounds…) are reset when loading the SMF.

Hint: *It is a good idea to check the "Initialize" parameter when importing the first Chord Variation of a Style Element, and uncheck it when importing the following Chord Variations.*

To E/CV

Use this parameter to select a target Chord Variation.

Execute

After setting all parameters in this page, press this button to import the Standard MIDI File into the target Chord Variation.

Export SMF

The Export SMF function allows you to export a Chord Variation as a Standard MIDI File (SMF), and edit it on your preferred external sequencer.

To Song

This (non editable) parameter shows the name of the Standard MIDI File to be generated. The (automatically assigned) name will be the same of the exported Chord Variation.

From E/CV

Use this pop-up menu to select one of the available Chord Variations from the current Style.

Execute

After selecting a Chord Variation, press this button to export it as a Standard MIDI File. A standard file selector will appear. Select the target device and directory, then press Save.

Page menu

Press the page menu icon to open the page menu. Press a command to select it. Press anywhere in the display to close the menu without selecting a command.

Write Style

Select this command to open the Write Style dialog box, and save the Style to the internal memory.

See “Write Style dialog box” on page 128 for more information.

Undo

Only available in Record mode. While in Record mode, cancels the latest recorded data and restores the previous situation. Selected a second time, it restores recorded data again (“Redo” function).

Copy Sound

(Only available in some edit pages). While the Style Element Track Control edit section is selected, use this command to open the Copy Sound dialog box and copy all Sounds assigned to the current Style Element tracks to a different Style Element.

See “Copy Sounds dialog box” on page 128 for more information.

Copy Expression

(Only available in some edit pages). While the Style Element Track Control edit section is selected, use this command to open the Copy Expression dialog box and copy all Expression values assigned to the current Style Element tracks to a different Style Element.

See “Copy Expression dialog box” on page 129 for more information.

Copy Keyboard Range

(Only available in some edit pages). While the Style Element Track Control edit section is selected, use this command to open the Copy Keyboard Range dialog box and copy all Keyboard Range values for the current Style Element tracks to a different Style Element.

See “Copy Key Range dialog box” on page 129 for more information.

Copy Chord Table

Only available while in the Style Element Chord Table page. Select this command to open the Copy Chord Table dialog box (see "Copy Chord Table dialog box" on page 129).

Delete Current Track

(Only available in the Main Record pages). Select this command to delete the selected track.

Overdub Step Recording

(Only available in the Main Record pages). Select this command to open the Overdub Step recording window (see "Overdub Step Recording window" on page 129).

Solo Track

Select the track to be soloed, then check this item. You will hear only the selected track, and the 'Solo' warning will flash on the page header.

Uncheck this item to exit the Solo function.

SHIFT Keep the SHIFT button pressed and touch one of the tracks to solo it. Do the same on a soloed track to deactivate the Solo function.

Exit from Record

Select this command to exit from Record without saving changes to the Style.

Write Style dialog box

Open this window by choosing the Write Style item from the page menu. Here you can save the recorded or edited Style to memory, by choosing either a User or Favorite Style bank.

Parameters saved in the Style are marked with the ▸STYLE symbol through the user's manual.

Name ▸STYLE

Name of the Style to be saved. Press the T (Text Edit) button next to the name to open the Text Edit window.

Style Bank

Target bank of Styles. Each bank corresponds to one of the STYLE SELECT buttons. Use TEMPO/VALUE controls to select a different bank.

Style

Target Style location in the selected bank. Use TEMPO/VALUE controls to select a different location.

Note: *A User or Favorite Style is usually prompted when writing a Style. However, you can overwrite a Factory Style, when the "Factory Style and Pad Protect" parameter is left unchecked (see page 235).*

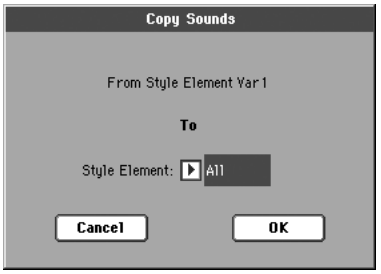
Select... button

Press this button to open the Style Select window, and select a target location.

While in the Style Select window, use the buttons on top of the window to select either the User (Bank 11/20) or the Favorite banks.

Copy Sounds dialog box

Open this window by choosing the Copy Sounds item from the page menu. Here you can copy all Sounds assigned to the current Style Element tracks to a different Style Element.



From Style Element

Non editable. Currently selected Style Element.

To Style Element

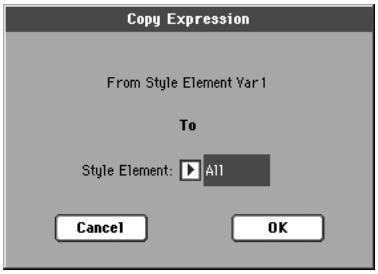
Target Style Element.

All — Settings will be copied to all Style Element of the Style in edit.

Var1…CountIn — Single Style Element where to copy settings to.

Copy Expression dialog box

Open this window by choosing the Copy Expression item from the page menu. Here you can copy all Expression values assigned to the current Style Element tracks to a different Style Element.



From Style Element

Non editable. Currently selected Style Element.

To Style Element

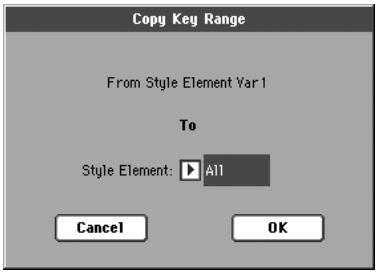
Target Style Element.

All — Settings will be copied to all Style Element of the Style in edit.

Var1…CountIn — Single Style Element where to copy settings to.

Copy Key Range dialog box

Open this window by choosing the Copy Keyboard Range item from the page menu. Here you can copy all Keyboard Range values for the current Style Element tracks to a different Style Element.



From Style Element

Non editable. Currently selected Style Element.

To Style Element

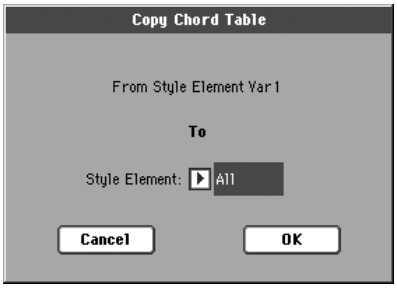
Target Style Element.

All — Settings will be copied to all Style Element of the Style in edit.

Var1…CountIn — Single Style Element where to copy settings to.

Copy Chord Table dialog box

Open this window by choosing the Copy Chord Table item from the page menu. Here you can copy the Chord Table of the current Style Element to a different Style Element.



To Style Element

Target Style Element.

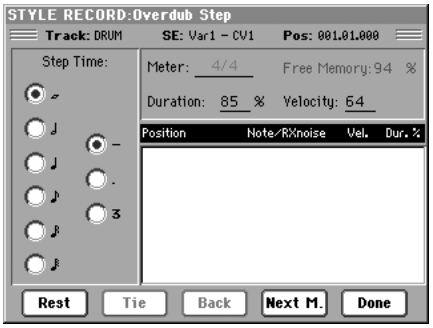
All — Settings will be copied to all Style Element of the Style in edit.

Var1…CountIn — Single Style Element where to copy settings to.

Overdub Step Recording window

The Step Record allows you to create a new Style by entering single notes or chords to each track, by playing them on the keyboard one at a time, with no need to play on time. This is very useful when transcribing an existing score, or needing a higher grade of detail, and is particularly suitable to create drum and percussion tracks.

To access this page, select the "Overdub Step Recording" command from the page menu.



Track (Selected track)

Name of the selected track in record.

DRUM…ACC5 — Style track.

SE (Selected Style Element)

See "Element (Style Element)" on page 109.

CV (Selected Chord Variation)

See "Chord Var (Chord Variation)" on page 109.

Pos (Position)

This is the position of the event (note, rest or chord) to be inserted.

Event list

Previously inserted events. You may delete this event, and set it in edit again, by pressing the Back button.

Step Time values

Length of the event to be inserted.

𝅝 … 𝅘𝅥𝅯	Note value.
Standard (–)	Standard value of the selected note.
Dot (.)	Augments the selected note by one half of its value.
Triplet (3)	Triplet value of the selected note.

Meter

Meter of the current measure. This parameter cannot be edited. You can set the Meter in the main page of the Style Record mode, before actually starting recording (see step 6 on page 113 for more information).

Free Memory

Remaining memory for recording.

Duration

Relative duration of the inserted note. The percentage is always referred to the step value.

25%	Staccatissimo.
50%	Staccato.
85%	Ordinary articulation.
100%	Legato.

Velocity

Set this parameter before entering a note or chord. This will be the playing strength (i.e., velocity value) of the event to be inserted.

Kbd	Keyboard. You can select this parameter, by turning all counter-clockwise the dial. When this option is selected, the playing strength of the played note is recognized and recorded.
1…127	Velocity value. The event will be inserted with this velocity value, and the actual playing strength of the note played on the keyboard will be ignored.

Rest

Press this button to insert a rest.

Tie

Press this button to tie the note to be inserted to the previous note.

Back

Goes to the previous step, erasing the inserted event.

Next M. (Next Measure)

Goes to the next measure, and fills the remaining space with rests.

Done

Exits the Step Record mode.

Pad Record mode

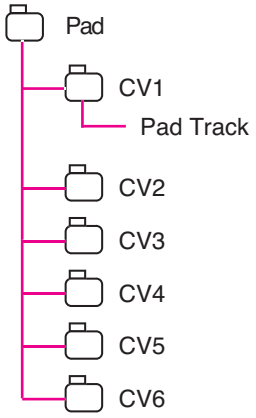
By entering the Pad Record mode, you can create your own Pads, or edit an existing Pad.

The Pad structure

A Pad is basically a single-track Style. Most of what applies to Style recording also applies to Pad recording.

There are two different categories of Pads:

- "Hit" Pads. While they are mostly used as non-transposing events, they can also be transposing notes or chords. Basically, they are single-note or single-chord Sequences (see below).
- "Sequence" Pads, i.e., complex single-track patterns, that can be transposed by playing different chords on the keyboard – exactly as a Style track. They are roughly equivalent to single-element, single-track, multi-chord variation Styles (see illustration).



Each Pad is made up of up to six smaller units, called **Chord Variations (CV)**. Each Chord Variation is made of a single track (the Pad track).

Exactly as with the Styles, when playing a chord in the chord recognition area, the corresponding Chord Variation is recalled. Recognized chords are associated to a Chord Variation by means of the **Chord Variation Table**. Each Pad contains a Chord Variation Table.

As with the Styles, the **Note Transposition Tables (NTT)** applies to the Pads.

What to record

Recording a Pad is a matter of recording a single track, inside a series of Chord Variations, inside the Pad itself.

You don't need to record all Chord Variations. It is often only needed to record just a Chord Variation.

Pattern data vs. track data

While the Pad Record mode is where you can create or edit music patterns for the Pad, track parameters (like Volume, Pan, FX settings…) have to be edited in Style Play mode.

- After creating or editing music patterns in Pad Record mode, save them by selecting the Write Pad command from the page menu of the Pad Record mode (see "Write Pad dialog box" on page 141).
- After editing Pad Track parameters in Style Play mode, save them to the Performance or Style Performance by selecting the Write Performance or Write Current Style Performance command from the page menu of the Style Play mode (see "Write Performance dialog box" on page 104 or "Write Style Performance dialog box" on page 105).

Entering the Pad Record mode

To enter Pad Record mode, go to the Style Play mode and press RECORD. The Style/Pad Record Select window appears.

- Select **Record/Edit Pad** to select an existing Pad to edit. If it is a Factory Pad, you may not be able to save it at the original location (depending on the status of the "Factory Style and Pad Protect parameter in the ->Disk->Preferences page); you will select a User Pad location instead.
- Select **Record New Pad** to start from a new, empty Pad. When finished recording, you will save the new Pad into a User Pad location. (Pads can be saved into Factory Pad locations only when the "Factory Style and Pad Protect" parameter is set to Off).

When you have finished recording or editing the Hit or Sequence Pad, please save it (see "Exit by saving or deleting changes" below) and exit the Pad Record mode.

Then, go to the Pad page of the Style Play or Song Play mode, assign the new Hit or Sequence to a Pad button, and adjust the various Pad settings (Volume, Pan, and A/B FX Send… see "Pad/Switch: Pad" on page 100). Finally, save the Pad settings by selecting the "Write Performance" or "Write Current Style Performance" command from the page menu.

Note: While in Record mode, the footswitch and EC5 pedals are disabled. On the contrary, volume/expression-type pedals can be used.

Exit by saving or deleting changes

When finished editing, you can save your Pad in memory, or cancel any change.

• To save changes, select the "Write Pad" command from the page menu (see "Write Pad dialog box" on page 141).

• To cancel all changes, select the "Exit from Record" command from the page menu, or press the RECORD button, to exit from record and return to the main page of the Style Record mode.

Hint: *Save often while recording, to avoid accidentally losing your Pad.*

Listening to the Pad while in Record/Edit mode

While you are in Pad Record or Pad Edit mode, you can listen to the selected Chord Variation. To select a Chord Variation, go to the Main page of the Record/Edit mode.

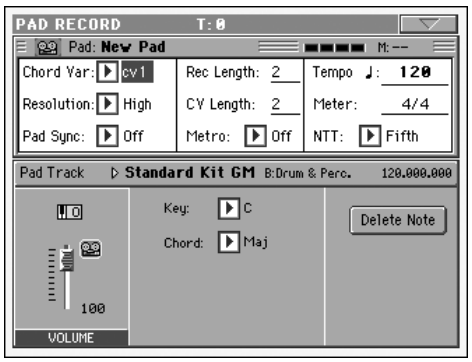
- When you are in the Main, Event Edit, Quantize, Transpose, Velocity, or Delete pages, you can listen to the selected Chord Variation. Press START/STOP to check how it works. Press START/STOP again to stop the playback.
- When you are in the Sounds/Expression, Keyboard Range, Chord Table, Trigger/Tension, Delete All, Copy, Style Element Controls or Style Control pages, you can listen to the whole Pad. Press START/STOP and play some chords to do your tests.

Note: *In this mode, the pattern is always played back in loop, even if the "Pad Type" parameter is set to "One Shot" (see page 139).*

Note: *While in Pad Record mode, the Fingered 3 Chord Scanning mode is automatically selected.*

Main page - Pad Record

The Main page of the Pad Record mode looks like a simplified version of the Main page of the Style Record mode, with just a single track to be recorded and no Style Elements to be chosen. The only addition is the "Pad Sync" parameter.



Please look at the User's Manual for more information on the various parameters. Only general information and differences with the Style Record mode are described here.

Recording parameters area

Chord Var (Chord Variation)

This parameter lets you select one of the six available Chord Variations (CV1 … CV6) for editing or recording.

Note: *When this parameter and the assigned value is in small letters (cv1…cv6), the Chord Variation is empty; when it is in capitals (CV1…CV6), it is already recorded.*

Resolution

Use this parameter to set the quantization during recording.

Pad Sync ▸PAD

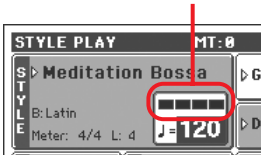
This parameter allows you to set a synchronization mode for the Pad's pattern.

Off — No synchronization. The sequence will start as soon as you press the PAD button.

Continued — The pattern will start immediately, in sync with the arranger's or active sequencer's tempo. Depending on the current position of the beat counter, it might not start from its very beginning; instead, it will continue from the current position.

For example, if the arranger's or sequencer's beat counter shows the third beat, and is playing tick 91, the Pad will start from its third beat, at tick 91.

The beat counter



This works exactly as if it was a Fill.

Beat — The sequence will start at the next beat, in sync with the arranger's or sequencer's tempo. It will start from its very beginning (i.e., tick 1 or measure 1).

Rec Length (Recording Length) ▸PAD

This parameter sets the recording length (in measures) of the sequence. Its value is always equal to, or a divider of, the Chord Variation Length (see next parameter).

Warning: If you assign CV Length a value lower than Rec Length, the value of Rec Length is not immediately updated in the display. Therefore, you are still free of changing the value of CV Length, before the measures exceeding its value are deleted (see warning in "CV Length (Chord Variation Length)" below).

However, if you press START/STOP to begin recording, the real Rec Length value is changed to the new one, even if the display still shows the old value.

CV Length (Chord Variation Length) ▸PAD

This parameter sets the total length (up to 32 measures) for the selected Chord Variation. When playing a Style, this will be the length of the accompaniment pattern, when the chord corresponding to the Chord Variation is recognized on the keyboard.

Warning: If you reduce the Chord Variation Length after recording, any measure after the selected length will be deleted. Be very careful when setting the CV Length to a lower value after recording! If it happens, we suggest to exit from record without saving (see "Exit from Record" on page 141).

Metro (Metronome)

This is where you can set the metronome.

Off — No metronome click will be heard during recording. In any case, a one-bar precount will be played before starting recording.

On1 — Metronome on, with a one-bar precount before starting recording.

On2 — Metronome on, with a two-bar precount before starting recording.

Tempo

Select this parameter to use TEMPO/VALUE controls to set the tempo.

Note: *This value will not be recorded, and will only be used for testing the pattern at various speeds while editing or recording.*

Hint: *You can always change the Tempo, when other parameters are selected, by keeping the SHIFT button pressed, and rotating the DIAL.*

Meter ▸PAD

This is the meter (time signature) of the sequence. You can edit this parameter only when the sequence is empty, i.e. before you begin recording anything.

NTT (Note Transposition Table) ▸PAD

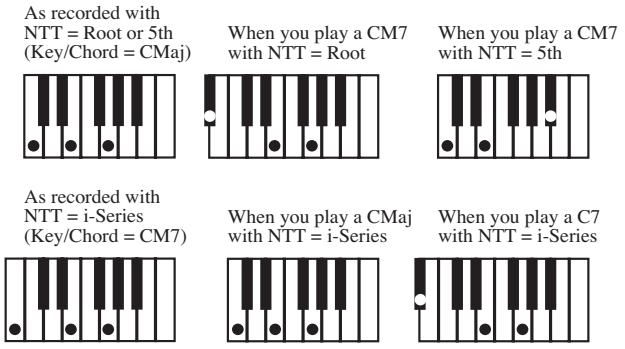
The Note Transposition Table (NTT) determines how the arranger will transpose pattern notes, when a chord is recognized that does not exactly match the original chord of a Chord Variation. For example, if you only recorded a Chord Variation for the CMaj chord, when a CMaj7 is recognized on the keyboard the arranger must transpose some notes to create the missing 7th.

Root — The root note (in CMaj = C) is transposed to the missing notes.

Fifth — The 5th note (in CMaj = G) is transposed to the missing notes.

i-Series — The original pattern must be programmed on the "Maj7" or "min7" chords.

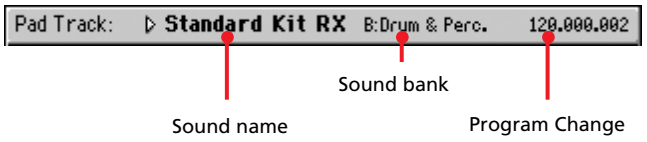
NoTrnsp — No transposition table is applied. The pattern will always play as recorded, with no added notes. However, it will be transposed to other keys, depending on the played chord.


As recorded with NTT = Root or 5th (Key/Chord = CMaj)
When you play a CM7 with NTT = Root
When you play a CM7 with NTT = 5th
As recorded with NTT = i-Series (Key/Chord = CM7)
When you play a CMaj with NTT = i-Series
When you play a C7 with NTT = i-Series

Note: *The NTT does not work if the "Track Type" parameter is set to "Drum".*

Pad Track info area

This line lets you see the Sound assigned to the selected track.



Sound name ▸PAD

Sound assigned to the Pad track. The triangle means you can press the name to open the Sound Select window, and select a different Sound.

Sound bank ▸PAD

Bank the selected Sound belongs to.

Program Change ▸PAD

Program Change number sequence (Bank Select MSB, Bank Select LSB, Program Change).

Tracks volume/status area

Octave Transpose

This (non editable) indicator shows the current octave transposition. To change this value use the OCTAVE TRANSPOSE buttons on the control panel.

While this value is not memorized with the Pad, the transposition is used during recording. For example, if you play a C4 and a +1 octave transposition is selected, a C5 is recorded.

Virtual slider

The virtual slider in the display shows the track's volume. To change the volume, touch the slider and use TEMPO/VALUE controls to change the value.

This value is not saved with the Pad, and is only used to test the Pad's volume during editing or recording.

Track status icons

Status of the track. Press this icon to change the status.

Play status. The track can be heard.

Mute status. The track cannot be heard.

Record status. After starting recording, the track will receive notes from the keyboard and the MIDI IN connector.

Key/Chord area

Key/Chord

▸PAD

This parameter pair allows you to define the track's original key and chord type, for the current Chord Variation. When playing the pattern back, this chord will be played back exactly as it was recorded, without any NTT processing (see above).

Delete Note button

Use this command to delete a single note or a single percussive instrument from a track. For example, to delete a snare, keep the D2 note (corresponding to the snare) pressed.

1. Press the "Delete Note" button, and keep it pressed.
2. Press START/STOP to start the Pad.
3. When you reach the passage containing the note to be deleted, play the note on the keyboard. Keep it pressed, up to the last note to be deleted.
4. When finished, release the Delete button and the note to be deleted, and press START/STOP again to stop the Pad.

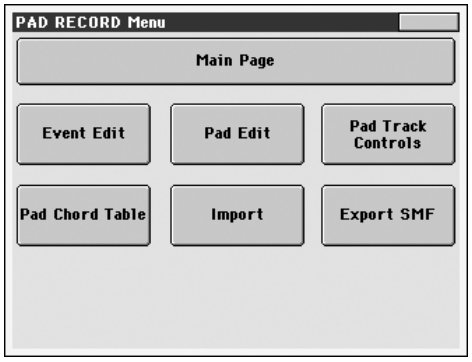
   Note: *If the note is at the beginning of the pattern, press the note before starting the Pad.*

Pad Record procedure

Recording a Pad is very similar to recording a Style. Please see the relevant chapter in the User's manual.

Edit menu

When pressing the MENU button while in Pad Record mode, the Pad Record Edit Menu will appear.



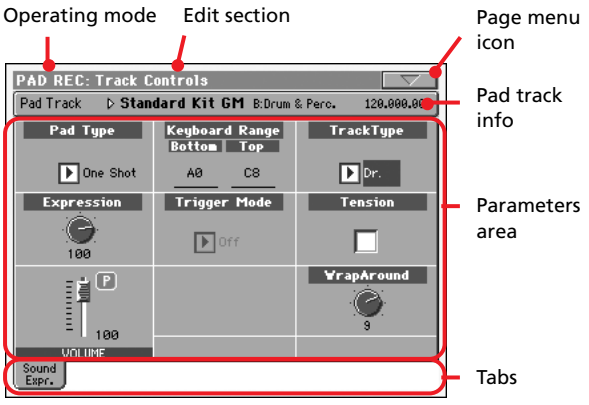
Note: *The Pad Edit pages are a simplified version of the Style Edit pages. See the User's manual for information on the various parameters.*

Note: *While the Pad is in play, you cannot access the Edit section pages from the main page (see page 132). Stop the playback before pressing MENU.*

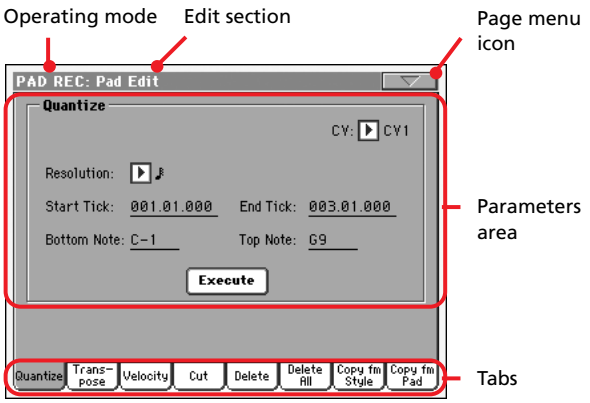
Note: *When switching from the Edit section pages (Quantize, Transpose, Velocity, Delete) to the other pages, or vice-versa, the Pad (if in play) is automatically stopped.*

Edit page structure

Most edit pages share some basic elements.



Other pages exhibit a slightly different structure.



Operating mode

This indicates that the instrument is in Pad Record mode.

Edit section

This identifies the current edit section, corresponding to one of the items of the edit menu (see "Edit menu" on page 134).

Page menu icon

Press this icon to open the page menu (see "Page menu" on page 141).

Parameters area

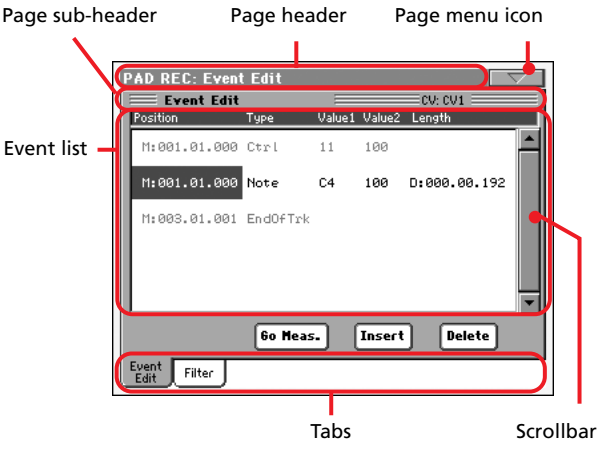
Each page contains various parameters. Use the tabs to select one of the available pages. For detailed information on the various types of parameters, see sections starting from page 135.

Tabs

Use tabs to select one of the edit pages of the current edit section.

Event Edit: Event Edit

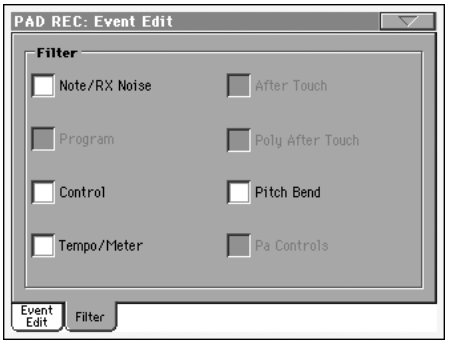
The Event Edit is the page where you can edit each single MIDI event of the selected Chord Variation. You can, for example, replace a note with a different one, or change its playing strength (i.e., velocity value).



This is very similar to the Style Record's Event Edit page. See "Event Edit: Event Edit" on page 116 for more information on the event editing procedure.

Event Edit: Filter

This page is where you can select the event types to be shown in the Event Edit page.



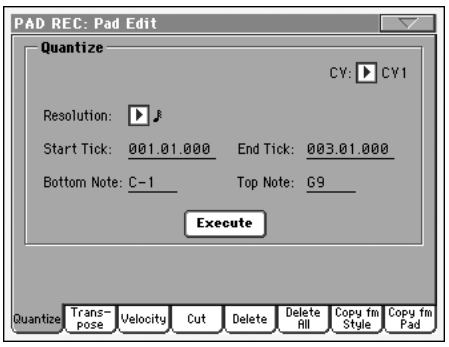
Turn On the filter for all event types you do not wish to see in the Event Edit page.

Note: *Some of the events are "ghosted", and non editable, since the corresponding events are not editable in a Pad.*

This is very similar to the Style Record's Event Edit Filter page. See "Event Edit: Filter" on page 118 for more information on the filter page.

Pad Edit: Quantize

The quantize function may be used to correct any timing mistake after recording, or to give the pattern a "groovy" feeling.



After setting the various parameters, press Execute.

CV (Chord Variation)

Use this parameter to select the Chord Variation for editing.

Resolution

This parameter sets the quantization after recording.

Start / End Tick

Use these parameters to set the starting and ending points of the range to quantize.

Bottom / Top Note

Use these parameters to set the bottom and top of the keyboard range to quantize.

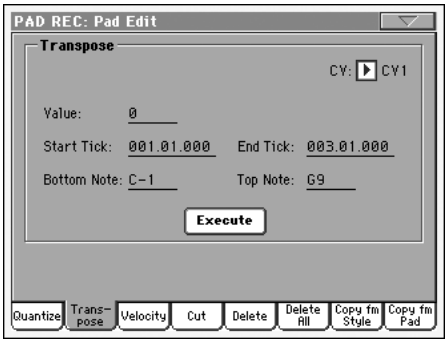
Execute

Press this button to execute the operation set in this page.

Pad Edit: Transpose

In this page you can transpose the selected track(s).

Note: *After transposing, please don't forget to readjust the "Key/Chord" parameter in the main page of the Pad Record mode (see page 134).*



After setting the various parameters, press Execute.

CV (Chord Variation)

Use this parameter to select the Chord Variation for editing.

Value

Transpose value (±127 semitones).

Start / End Tick

Use these parameters to set the starting and ending points of the range to be transposed.

Bottom / Top Note

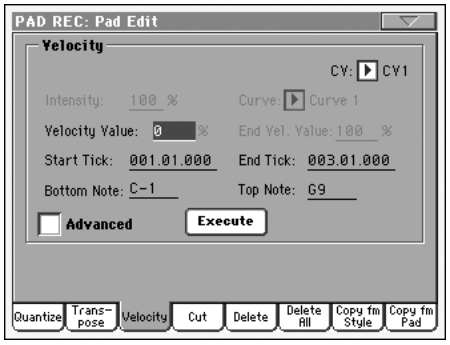
Use these parameters to set the bottom and top of the keyboard range to be transposed.

Execute

Press this button to execute the operation set in this page.

Pad Edit: Velocity

In this page you can change the velocity (dynamics) value of notes in the selected track.



After setting the various parameters, press Execute.

CV (Chord Variation)

Use this parameter to select the Chord Variation for editing.

Value

Velocity change value (±127).

Intensity

(Only available in Advanced mode). Use this parameter to specify the degree to which the velocity data will be adjusted toward the curve you specify in "Curve".

Curve

(Only available in Advanced mode). Use this parameter to select from six types of curve, and specify how the velocity will change over time.

Start / End Vel. Value

(Only available in Advanced mode). Velocity change at the starting and ending ticks of the selected range.

Start / End Tick

Use these parameters to set the starting and ending points of the range to be modified.

Bottom / Top Note

Use these parameters to set the bottom and top of the keyboard range to be modified.

Advanced

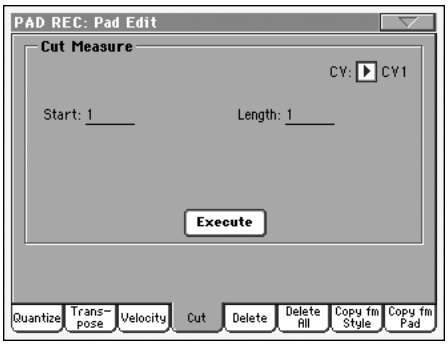
When this checkbox is checked, the "Intensity", "Curve", "Start Velocity Value" and "End Velocity Value" parameters can be edited.

Execute

Press this button to execute the operation set in this page.

Pad Edit: Cut

This function lets you quickly delete a selected measure (or a series of measures) from the selected Chord Variation. All following events are moved back, to replace the cut measure(s).



After setting the various parameters, press Execute.

CV (Chord Variation)

Use this parameter to select the Chord Variation for editing.

Start

First measure to be cut.

Length

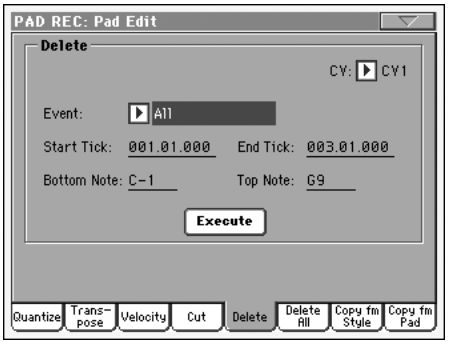
Number of measures to be cut.

Execute

Press this button to execute the operation set in this page.

Pad Edit: Delete

This page is where you can delete MIDI events out of the Pad. This function does not remove measures from the pattern. To remove a whole measure, use the Cut function (see "Pad Edit: Cut" on page 137)



After setting the various parameters, press Execute.

CV (Chord Variation)

Use this parameter to select the Chord Variation for editing.

Event

Type of MIDI event to delete.

All	All events. The measures are not removed from the Chord Variation.
Note	All notes in the selected range.
Dup.Note	All duplicate notes. When two notes with the same pitch are encountered on the same tick, the one with the lowest velocity is deleted.
After Touch	After Touch events. ***Note:*** *This kind of data is automatically removed during recording.*
Pitch Bend	Pitch Bend events.
Prog.Change	Program Change events, excluding the bundled Control Change #00 (Bank Select MSB) and #32 (Bank Select LSB). ***Note:*** *This kind of data is automatically removed during recording.*
Ctl.Change	All Control Change events, for example Bank Select, Modulation, Damper, Soft Pedal…
CC00/32…CC127	Single Control Change events. Double Control Change numbers (like 00/32) are MSB/LSB bundles. ***Note:*** *Some CC data are automatically removed during recording. See the table on page 108 for more information on the allowed data.*

Start / End Tick

Use these parameters to set the starting and ending points of the range to delete.

Bottom / Top Note

Use these parameters to set the bottom and top of the keyboard range to delete.

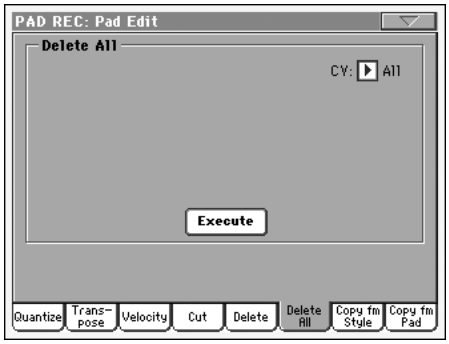
Note: *These parameters are available only when the All or Note option is selected.*

Execute

Press this button to execute the operation set in this page.

Pad Edit: Delete All

This function lets you quickly delete a single Chord Variation, or the whole Pad.



After setting the various parameters, press Execute.

CV (Chord Variation)

Use this parameter to select the Chord Variation to be deleted.

All — All Chord Variations, i.e. the whole Pad. After deletion, all parameters are set to the default status.

CV1…CV6 — Single Chord Variation.

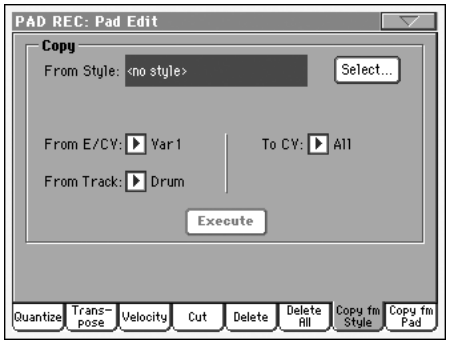
Execute

Press this button to execute the operation set in this page.

Pad Edit: Copy from Style

Here you can copy a track from a Style, and transform it into a Pad pattern.

Warning: *The Copy operation deletes all data at the target location (overwrite).*



After setting the various parameters, press Execute.

Note: *If you copy too many events on the same "tick", the "Too many events!" message appears, and the copy operation is aborted.*

Note: *When you copy over an existing Chord Variation, Program Change data is not copied, to leave the original Sounds unchanged for that Chord Variation.*

From Style

Choose this option to select the source Style to copy the track from. Press the **Select** button to open the Style Select window and select the source Style.

From E/CV (Style Element/Chord Variation)

Use this parameter to select the source Style Element and Chord Variation.

Var1…End2 — A single Style Element, i.e., all Chord Variations.

V1-CV1…E2-CV2 — A single Chord Variation.

From Track

Use this parameter to select the source track to copy.

Drum-Acc5 — Single track of the selected Style Element or Chord Variation.

To CV (Chord Variation)

Use this parameter to select a target Chord Variation inside the current Pad.

CV1…CV6 — Target Chord Variation.

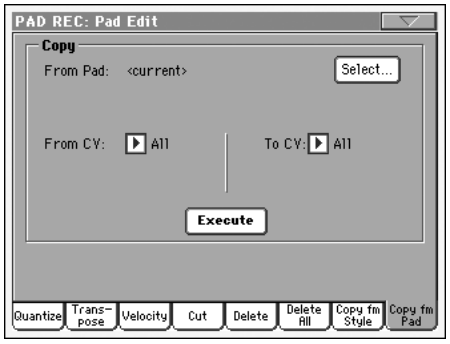
Execute

Press this button to execute the operation set in this page.

Pad Edit: Copy from Pad

Here you can copy a Chord Variation from a different Pad. Furthermore, you can copy a whole Pad.

Warning: *The Copy operation deletes all data at the target location (overwrite).*



After setting the various parameters, press Execute.

Note: *If you copy too many events on the same "tick", the "Too many events!" message appears, and the copy operation is aborted.*

Note: *When you copy over an existing Chord Variation, Program Change data is not copied, to leave the original Sounds unchanged for that Chord Variation.*

From Pad

Choose this option to select the source Pad to copy the Chord Variation from. Press the **Select** button to open the Pad Select window and select the source Pad.

From CV (Chord Variation)

Use this parameter to select the source Chord Variation.

All	All Chord Variations, i.e. the whole Pad. You can't change the target, that is automatically set to All.
CV1…CV6	Single Chord Variation.

To CV (Chord Variation)

Use this parameter to select a target Chord Variation inside the current Pad.

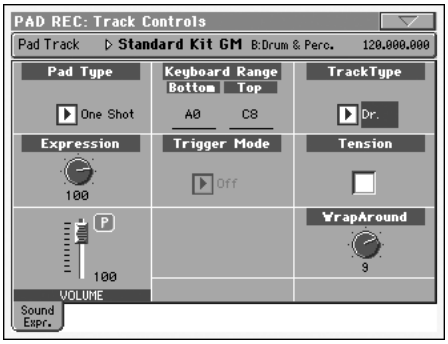
CV1…CV6	Target Chord Variation. Automatically set to All if the "From CV" parameter is also set to All.

Execute

Press this button to execute the operation set in this page.

Pad Track Controls: Sound/Expression

In this page you can assign a Sound to the Pad track, adjust its Volume (CC#07) and Expression (CC#11) values, and set various other parameters, like the Keyboard Range, Track Type, Trigger Mode, Tension and Wrap Around.



Sound/Bank ▸PAD

Sound assigned to the Pad track.

Pad Type ▸PAD

Use this parameter to decide if the Pad will play once or if it will loop.

Note: *While in Pad Record mode, the pattern is always played back in loop, even if this parameter is set to "One Shot".*

One Shot	When you press one of the PAD buttons, the corresponding Pad is only played once. This is useful for playing Hits or Sequences that must only play once.
Loop	When you press one of the PAD buttons, the corresponding Pad plays up to the end, then continues playing from the start. Press STOP in the PAD section to stop it playing. This is useful for playing cyclic sequences.

Expression ▸PAD

Use this knob to set the Expression (CC#11) value for the Pad track. This value can be seen at the beginning of the Event Edit list.

The Expression is useful to balance the Pad with the other Pads. For example, if you want the Pad you are recording to be mellower than the average, just lower the Expression value.

Volume

Use this slider to set the Volume (CC#07) value for the Pad track. This value is not saved with the Pad, and is only used to test the Pad's volume during editing or recording.

Keyboard Range ▸PAD

The Keyboard Range automatically transposes any pattern note that would otherwise play too high or too low in pitch, compared to the original acoustic instrument, when transposed by the arranger. This will result in a more natural sound for the Pad instrument.

Note: *The Keyboard Range is ignored while recording. The Pad track can play on the full range of the keyboard.*

Trigger Mode ▸PAD

(Not available if Track Type = Drum). This setting lets you define how Bass and Acc-type tracks are retriggered when the chord is changed.

Off	Each time you play a new chord, current notes will be stopped. The track will remain silent until a new note will be encountered in the pattern.
Rt	(Retrigger) The sound will be stopped, and new notes matching the recognized chord will be played back.
Rp	(Repitch) New notes matching the recognized chord will be played back, by repitching notes already playing. There will be no break in the sound. This is very useful on Guitar and Bass tracks.

Track Type ▸PAD

Use this parameter to set the type of the Pad track.

Drum	Drum track. This type of track is not transposed by the arranger, and is used for Drum Kits, or for tracks that you don't want to be transposed when playing a different chord.
Bass	Bass track. This type of track always plays the root when changing chord.
Acc	Accompaniment track. This type of track can be used freely, for melodic or harmonic accompaniment patterns.

Tension ▸PAD

Tension adds notes (a 9th, 11th and/or 13th) that have actually been played, even if they haven't been written in the Pad pattern. This parameter specifies whether or not the Tension included in the recognized chord will be added to an Acc-type track.

On	The Tension will be added.
Off	No Tension will be added.

Wrap Around

▸PAD

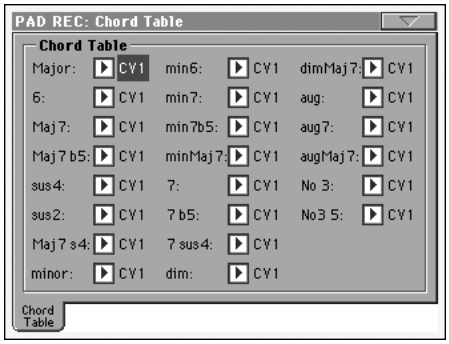
The wrap-around point is the highest register limit for the Pad track. The Pad pattern will be transposed according to the detected chord. If the chord is too high, the Pad track might play in a register that is too high, and therefore unnatural. If, however, it reaches the wrap-around point, it will be automatically transposed an octave lower.

The wrap-around point can be individually set in semitone steps up to a maximum of 12 semitones, relative to the chord root set in the main page of the Pad Record mode (see "Key/Chord" on page 134).

1…12 Maximum transposition (in semitones) of the track, referred to the original key of the Pad pattern.

Pad Chord Table

This is the page where you can assign a Chord Variation to each of the most important recognized chord. When a chord is recognized, the assigned Chord Variation will be automatically selected by the arranger to play the Pad track.



Chord / Chord Variation

▸PAD

Use these parameters to assign a Chord Variation to each of the most important chords.

Import: Import Groove

The Import Groove function allows the loading of MIDI Grooves (".GRV" files) generated by the Slice function (see "Time Slice" in the Sampling mode). By importing these data to the Pad track, and assigning the Sound based on the sliced samples to the same track, you can play the original audio groove, and freely change its tempo.

From

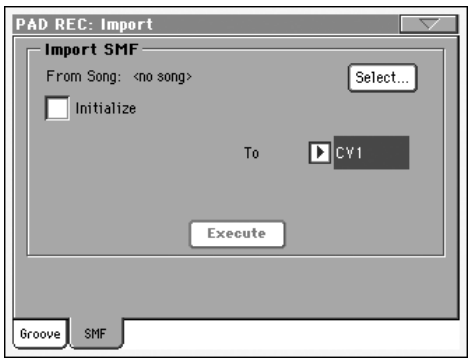
Use this parameter to select one of the MIDI Groove patterns (".GRV" files) generated when saving data after a Time Slice operation.

To CV (Chord Variation)

Use this parameter to select the target Chord Variation.

Import: Import SMF

The Import SMF function allows you to import MIDI data from a Standard MIDI File (SMF) created on your preferred external sequencer, and transform them in a Chord Variation.



When programming a Chord Variation on the external sequencer, please assign the Pad track to the MIDI channel #10.

Note: *Only SMF in format 0 can be loaded.*

From Song

This is the name of the Standard MIDI File to be loaded. Press the Select button to open the file selector, and select an ".SMF" file.

Select

Press this button to open the file selector and load the SMF.

Initialize

Check this parameter if you want all Pad settings (i.e., Key/Chord, Chord Table, Sound…) are reset when loading the SMF.

Hint: *It is a good idea to check this parameter when importing the first Chord Variation of the Pad, and uncheck it when importing the following Chord Variations.*

To CV

Use this parameter to select a target Chord Variation.

Execute

After setting all parameters in this page, press this button to import the Standard MIDI File into the target Chord Variation.

Export: SMF

The Export SMF function allows you to export a Chord Variation as a Standard MIDI File (SMF), and edit it on your preferred external sequencer.

To Song

This (non editable) parameters shows the name of the Standard MIDI File to be generated. The (automatically assigned) name will be the same of the exported Chord Variation.

From CV

Use this pop-up menu to select one of the available Chord Variations from the current Pad.

Execute

After selecting a Chord Variation, press this button to export it as a Standard MIDI File. A standard file selector will appear. Select the target device and directory, then press Save.

Page menu

Press the page menu icon to open the page menu. Press a command to select it. Press anywhere in the display to close the menu without selecting a command.

Write Pad

When done recording or editing a Pad, and you want to save the changes, select this command to open the Write Pad dialog box, and save the Pad to the internal memory.

See "Write Pad dialog box" on page 141 for more information.

Undo

Only available in the Main page of the Pad Record mode, and in some Pad Edit pages. While in Record mode, cancels the latest recorded data and restores the previous situation. Selected a second time, it restores recorded data again ("Redo" function).

Delete Pad Track

Only available in the Main page of the Pad Record mode. Select this command to delete the Pad track.

Overdub Step Recording

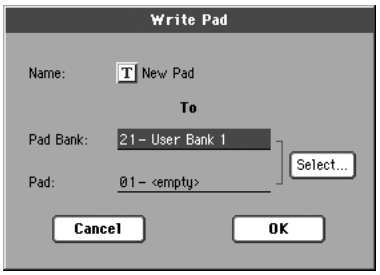
Only available in the Main page of the Pad Record mode. Select this command to open the Overdub Step recording window (see the Style Record chapter in the User's Manual for more information).

Exit from Record

Select this command to exit from Record without saving changes to the Pad.

Write Pad dialog box

Open this window by selecting the Write Pad item from the page menu. Here you can save the recorded or edited Pad to memory.



Parameters saved in the Pad are marked with the ▸PAD symbol through the user's manual.

Name ▸PAD

Name of the Pad to be saved. Press the T (Text Edit) button next to the name to open the Text Edit window.

Pad Bank

Target Pad bank. Only User banks can be selected.

Pad

Target Pad location in the selected bank. Use TEMPO/VALUE controls to select a different location.

Note: *A User Pad is usually prompted when writing a Pad. However, you can overwrite a Factory Pad, when the "Factory Style and Pad Protect" parameter is left unchecked (see page Disk->Preferences).*

Select... button

Press this button to open the Pad Select window, and select a target location.

Song Play operating mode

The Song Play operating mode is where you can listen to Songs. Since the Pa800 is equipped with two onboard sequencers, you can play two Songs at the same time. This is very useful to mix between two Songs during a live performance. Songs can be in Standard MIDI File or Karaoke™.

You can play along with the Song with up to four Keyboard tracks (Upper 1-3, Lower). You can select different Sounds and Effects for Keyboard tracks by selecting Performances and STSs. A different Voice Processor Preset may be selected by a Performance or STS.

While in Song Play, you can use the SongBook to automatically select Songs for a desired music genre. With each Song entry in the SongBook, up to four STSs are associated.

Song Play mode can also be used in Easy Mode (see page 6).

Transport controls

You can use the separate transport controls for each of the two onboard sequencers. Use the SEQUENCER 1 controls for Sequencer 1, and SEQUENCER 2 controls for Sequencer 2. See "SEQUENCER 1 TRANSPORT CONTROLS" on page 14 for more information).

MIDI Clock

In Song Play mode the MIDI Clock is always generated by the internal sequencer, even if the Clock parameter is set to MIDI or USB (see "Clock Source" on page 203). While in this mode, Pa800 cannot receive MIDI Clock messages from the MIDI IN.

Pa800 transmits to the MIDI OUT and USB port only the MIDI Clock messages generated by Sequencer 1. For MIDI Clock messages to be sent, the "Clock Send" parameter must be activated (see "Clock Send" on page 203).

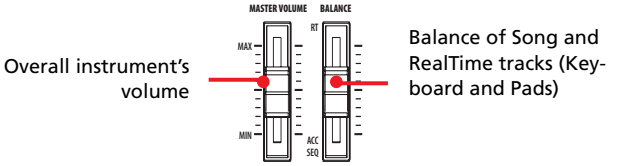
Tempo Lock and Link Mode

If you don't want the Tempo to change when selecting a new Song, turn on the TEMPO LOCK function. When the LED of this button is turned on, you can still manually change the Tempo with the DIAL.

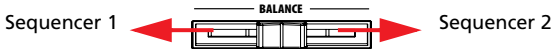
When the Tempo Lock is activated, the Link Mode is also activated (see "Link Mode" on page 159). This makes both Sequencers use the same Tempo.

Master Volume, Balance, Sequencer Balance

While the MASTER VOLUME slider controls the general volume of the instrument, you can use the BALANCE slider (next to the MASTER VOLUME slider) to balance the Song tracks against the Keyboard and Pad tracks.



Use the SEQUENCER BALANCE slider to mix between Sequencer 1 and Sequencer 2. Move it to the center for the maximum volume of both sequencers.



Track parameters

Keyboard track settings made in Song Play mode may be saved to a Performance. You can then recall different settings by just selecting a single Performance.

Settings for Song tracks, like pan, volume and FX sends, depend on the midifile.

Changes to Song tracks made in Song Play mode cannot be saved to a midifile, and are only intended for realtime control. To permanently save changes to the various Song parameters, edit the midifile in Sequencer mode.

Standard MIDI Files and Sounds

The native Song file format of the Pa800 is the Standard MIDI File (SMF), an universal standard set by all manufacturers. You can read these files with any musical instrument or computer.

Differences may appear in sounds. If you recorded a Song on the Pa800 (Sequencer mode), using only General MIDI sounds, you can be confident you can play the same Song on virtually any other musical instrument or computer. If you used Korg native sounds, you cannot play back the same sounds on instruments from other manufacturers.

When you read SMFs in Song Play mode, there is no problem reading files made using only General MIDI sounds. Sounds could be different when playing a Song made on a different instrument: despite the wide compatibility of Pa800 with other non-standard formats, differences may arise.

If so, go to the Sequencer operating mode and load the SMF. Then, manually reassign the non-matching Sounds, replacing them with similar Sounds on the Pa800. Finally, save the SMF again, and you will be able to play it in Song Play mode with the correct Sounds.

NRPN Sound parameters

GM-compliant Standard MIDI Files can contain NRPN (#99, 98) Control Change messages. These messages are used to modify some Sound parameters before starting a Song. The following NRPN messages are recognized by the Pa800:

NRPN	CC#99 (MSB)	CC#98 (LSB)	CC#06 (Data Entry)
Vibrato Rate	1	8	0...127[a]
Vibrato Depth	1	9	0...127[a]
Vibrato Delay	1	10	0...127[a]
Filter Cutoff	1	32	0...127[a]
Resonance	1	33	0...127[a]
EG Attack Time	1	99	0...127[a]
EG Decay Time	1	100	0...127[a]
EG Release Time	1	102	0...127[a]
Drum Filter Cutoff	20	dd[b]	0...127[a]
Drum Filter Resonance	21	dd[b]	0...127[a]
Drum EG Attack Time	22	dd[b]	0...127[a]
Drum EG Decay Time	23	dd[b]	0...127[a]
Drum Coarse Tune	24	dd[b]	0...127[a]
Drum Fine Tune	25	dd[b]	0...127[a]
Drum Volume	26	dd[b]	0...127
Drum Panpot	28	dd[b]	0...127[a]
Drum Rev Send (FX 1)	29	dd[b]	0...127[a]
Drum Mod Send (FX 2)	30	dd[b]	0...127[a]

(a). 64 = No change to the original parameter's value
(b). dd = Drum Instrument No. 0...127 (C0...C8)

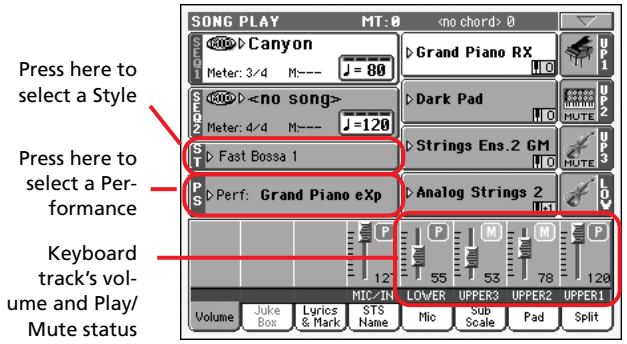
Note: *These controls are reset when stopping the Song, or selecting a new Song.*

Keyboard, Pad and Sequencer tracks

The Pa800 is equipped with a double sequencer. Each Song can play a maximum of 16 tracks, for a total of 32 sequencer tracks.

In addition, you can play the keyboard with four additional Keyboard tracks (Upper 1-3 and Lower). You can edit the Volume and Play/Mute status for these tracks on the main page of the Song Play mode (see illustration below).

While in Song Play mode, you can still select Performances or STSs from the latest selected Style. To select a different set of STSs, you must first select a different Style.



In addition to Keyboard tracks, selecting a different Style or SongBook entry may change sounds assigned to the PADs.

When you enter Song Play mode from the Style Play mode, Keyboard and Pad tracks are the same as in Style Play mode.

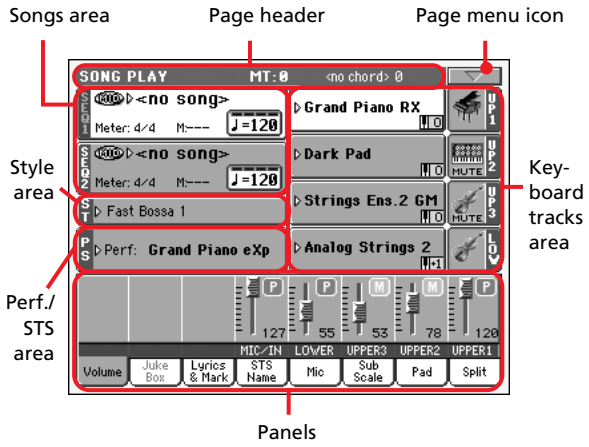
Main page

Press SONG PLAY to access this page from another operating mode.

Note: *When switching from Style Play to Song Play, the Song Setup is automatically selected, and various track parameters and settings may change.*

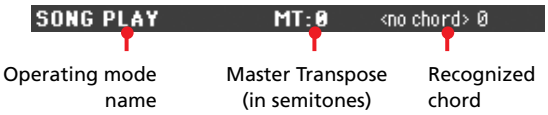
To return to this page from one of the Song Play edit pages, press the EXIT or SONG PLAY button.

To switch between Keyboard tracks (Normal view) and Song tracks (Song Tracks views), use the TRACK SELECT button. Pressed a first time, you will see tracks 1-8; a second press will show tracks 9-16; pressed again, you will go back to Keyboard tracks. (See "Song Tracks 1-8 and 9-16 pages" and "Volume panel" starting from page 146).



Page header

This line shows the current operating mode, transposition and recognized chord.



Operating mode name

Name of the current operating mode.

Master Transpose

PERF STS[SB]

Master Transpose value in semitones. This value can be changed using the TRANSPOSE buttons on the control panel.

Note: *Transpose may be automatically changed when selecting a different Performance. It may also be changed when loading a Standard MIDI File generated with an instrument of the Korg Pa series.*

To avoid transposing, "lock" the Master Transpose parameter in the Global (see "General Controls: Lock" on page 199), then write the Global to memory (see "Write Global - Global Setup dialog box" on page 210).

Recognized chord

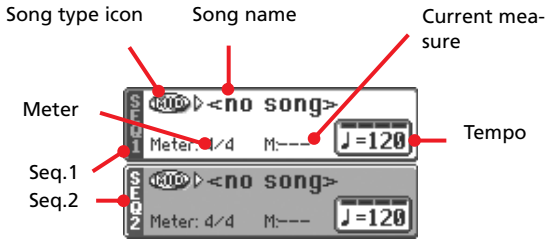
Displays the recognized chord, when you play a chord on the keyboard. If no chord abbreviation is shown, no chord recognition mode has been selected by using the CHORD SCANNING buttons (see page 15).

Page menu icon

Press the page menu icon to open the menu. See "Page menu" on page 160 for more information.

Songs area

This is where Song names are shown, together with parameters depending on the selected type of Song.



Seq. 1/2

A different Song may be assigned to each of the two onboard sequencers (Seq.1 and Seq.2). Each sequencer has its own parameters.

Song type icon

Songs of different types can be assigned to the sequencers. This icon shows the file type.

Standard MIDI File, often abbreviated as SMF (file extension: *.MID or *.KAR). The SMF (*.MID) is the industry standard song format, used by Pa800 as its basic Song format when recording a new Song. A MIDI Karaoke File (*.KAR) is an extension of the SMF format.

Only assignable to Sequencer 1. A Jukebox file (file extension: *.JBX) can be assigned to Sequencer 1, but its name is not shown in this area. The JBX icon appears, together with the name of the currently selected Song in the Jukebox list.

Note: *To create or edit a Jukebox file, go to the Jukebox Edit page (see page 156).*

Song name

Displays the name of the Song assigned to the corresponding sequencer.

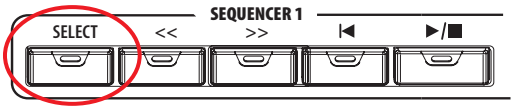
• If the sequencer is already selected (white background), press the Song name to open the Song Select window.

• If the sequencer is not selected (dark background), first select it, then press the Song name to open the Song Select window.

When the Song Select window appears, you can select a single Song or a Jukebox file (see "Song Select window" on page 80).

If you select another Song while a Song is in play within the same Sequencer, the previous Song stops, and the new Song will be selected, ready to play.

To select a Song, an alternative is to press the SELECT button (on the control panel) corresponding to the desired sequencer. Press SELECT a second time to select a Song by dialing in its ID number (see "Selecting a Song by its ID number" on page 81).



Meter

Current Song Time Signature.

Measure number

Current measure number.

Tempo

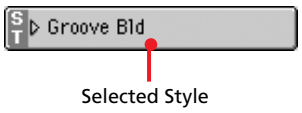
Metronome tempo. Select this parameter and use the TEMPO/VALUE controls to change the tempo. As an alternative, you don't need to select this parameter; just keep the SHIFT button pressed and use the DIAL to change the tempo of the selected sequencer.

Hint: *While in the main page, you can have the Tempo parameter of Sequencer 2 "on focus", while Sequencer 1 is selected. In this situation, you can use the DIAL to change Tempo for Sequencer 2, and SHIFT + DIAL to change Tempo for Sequencer 1.*

Style area

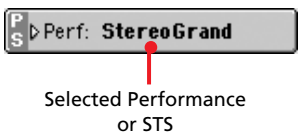
Currently selected Style. You can select a Style while playing Songs, to have it ready when switching to Style Play mode. Also, this lets you change the Pad and STS settings (since Pads and STSs are recalled by a Style).

Press the Style name to open the Style Select window. As an alternative, use the STYLE SELECT section on the control panel.



Performance/STS area

This is where the Performance or STS name is shown.



Selected Performance or STS

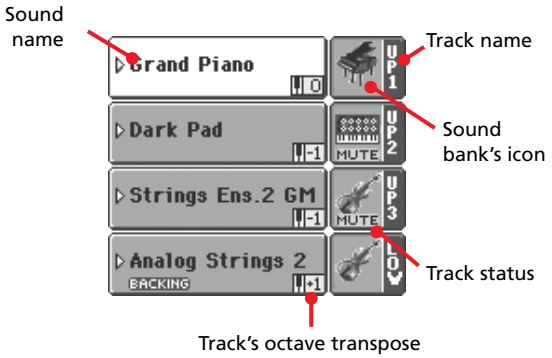
This is the latest selected Performance (PERF) or Single Touch Setting (STS).

Press the name to open the Performance Select window. As an alternative, use the PERFORMANCE/SOUND SELECT section to select a different Performance.

To select a different STS from the latest selected Style, use the four SINGLE TOUCH SETTING buttons under the display.

Keyboard tracks area

This is where Keyboard tracks are shown.



Sound name

▸PERF ▸STS

Name of the Sound assigned to the corresponding Keyboard track.

• If the track is already selected (white background), press the Sound name to open the Sound Select window.

• If the track is not selected (dark background), first select it, then press the Sound name to open the Sound Select window.

For more information about the Sound Select window, see "Sound Select window" on page 78.

Keyboard track octave transpose

▸PERF ▸STS

Non editable. Octave transpose of the corresponding track. To individually edit the octave transpose for each track, go to the "Mixer/Tuning: Tuning" edit page of the Song Play mode (see "Mixer/Tuning: Tuning" on page 92 for more details).

You can also transpose all Upper tracks by using the UPPER OCTAVE buttons on the control panel.

Keyboard track name

Non editable. Name of the corresponding track:

Abbreviation	Track	Hand
UP1	Upper 1	Right hand
UP2	Upper 2	
UP3	Upper 3	
LOW	Lower	Left hand

Sound bank's icon

▸PERF ▸STS

This picture illustrates the bank the current Sound belongs to.

Keyboard track status

▸PERF ▸STS

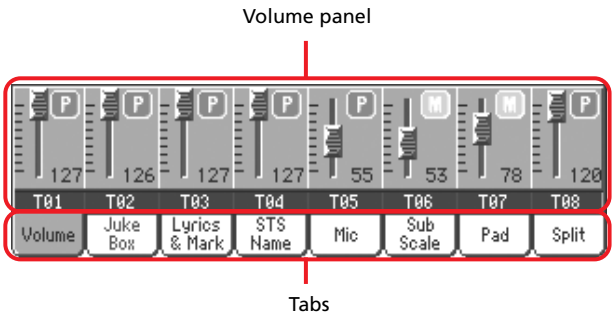
Play/mute status of the current track. Press this icon to change the status.

No icon — Play status. The track can be heard.

MUTE — Mute status. The track cannot be heard.

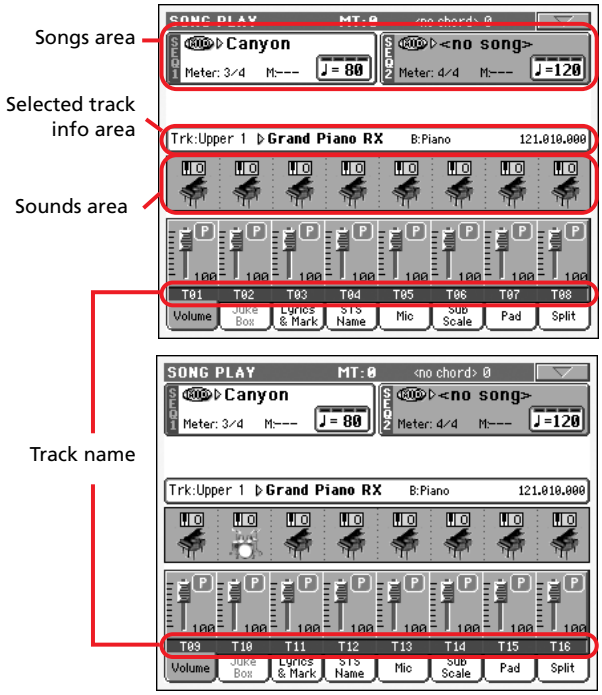
Panels

The lower half of the main page contains the various panels, you can select by pressing the corresponding tabs. See more information in the relevant sections, starting from page 147.



Song Tracks 1-8 and 9-16 pages

Repeatedly press the TRACK SELECT button to cycle between the Normal, Song Tracks 1-8 and Song Tracks 9-16 view. In Song Track views, the upper half of the main page changes, to show parameters for the Song tracks.



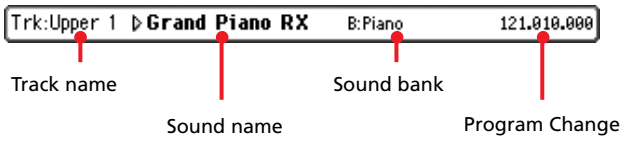
Press TRACK SELECT again to return to Normal view (Keyboard tracks). (See “Main page” on page 144).

Songs area

Despite a different layout, it works as the Song area in the Normal view.

Selected Track Info area

This line lets you see the Sound assigned to the selected track. Not only it is shown on the main page, but also in several edit pages.



Track name

Name of the selected track.

Sound name

Sound assigned to the selected track. Press anywhere in this area to open the Sound Select window, and select a different Sound.

Sound bank

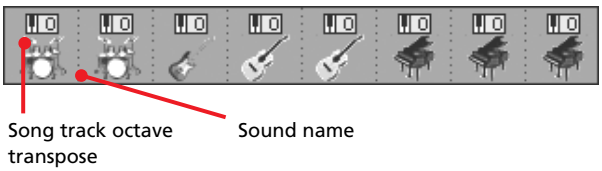
Bank the selected Sound belongs to.

Program Change

Program Change number sequence (Bank Select MSB, Bank Select LSB, Program Change).

Sounds area

This area lets you see the octave transposition and Sound bank icon for the eight tracks currently displayed.



Song track octave transpose

Non editable. Octave transpose of the corresponding track. To edit the octave transpose, go to the “Mixer/Tuning: Tuning” edit page of the Song Play mode (see “Mixer/Tuning: Tuning” on page 92 for more details).

Sound bank’s icon

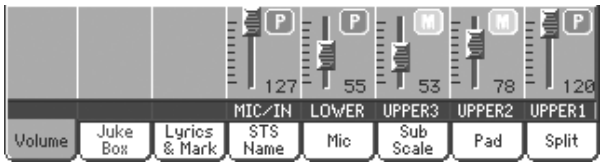
This picture illustrates the bank the current Sound belongs to. Touch an icon a first time to select the corresponding track (detailed information are shown on the Selected Track Info area, see above). Touch it a second time to open the Sound Select window.

Volume panel

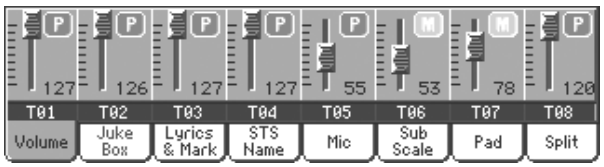
Press the Volume tab to select this panel. This is where you can set the volume of each track, and mute/unmute tracks.

Use the TRACK SELECT button to switch from Normal (Keyboard and Mic/In tracks) to Song Tracks 1-8 and Song Tracks 9-16 views.

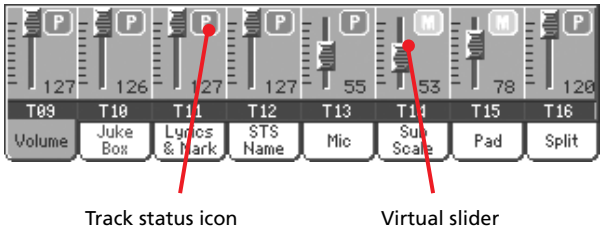
The ***Normal view*** shows Mic/In controls and Keyboard tracks:



The ***Song Tracks 1-8 view*** shows individual Song tracks 1-8:



The ***Song Tracks 9-16 view*** shows individual Song tracks 9-16:



Virtual sliders (track volume)

Virtual sliders are a graphical display of each track's volume. Touch the track's area to select a track, and use TEMPO/VALUE controls to change the value.

The volume of Keyboard tracks may be saved to a Performance, while the Song track volume is not memorized.

Track status icons

▸PERF ▸STS ▸GBL[Sng]

Play/mute status of the current track. Select the track, then press this area to change the track status. The status of Keyboard tracks may be saved to a Performance or STS.

See "Keyboard track status" on page 145 for more information.

P — Play status. The track can be heard.

M — Mute status. The track cannot be heard.

Note: *You can save this setting into the Global-Song Play Setup (by choosing the "Write Global-Song Play Setup" command from the page menu), to leave the track status unchanged when selecting a different Standard MIDI File. This way, you can leave, for example, the bass track in mute, and let you bassist play it live for the whole show.*

However, the above is not true when reading a Standard MIDI File created with a Pa-Series instrument. These files do include special commands to force the Play/Mute status of each track.

Track names

Under the sliders, a label for each track is shown. Use the TRK. SEL button to switch between the various track views.

MIC/IN	Audio inputs. [*]
UPPER1…3	Upper tracks.
LOWER	Lower track.
T01…T16	Song tracks. [*]

[*] Volume for these tracks is not memorized.

Jukebox panel

When a Jukebox (JBX) file is assigned to Sequencer 1, you can use the list shown in this panel to browse the Jukebox list, and press the Select button in the display to select a Song to play. This way, you can select any Song in the list as your starting Song, and manually change the order of the Songs to play.

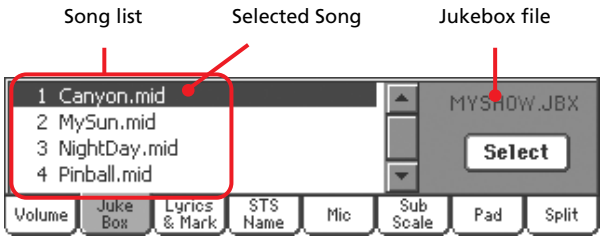
Note: A Jukebox file can be assigned to Sequencer 1 only.

Note: *This panel is only available after loading a Jukebox file.*

Hint: *To create or edit a Jukebox file, go to the Jukebox Edit page (see page 156). A quick way to create a Jukebox list is to press the "Play All" button in the Song Select window (see page 81).*

Warning: *If you delete a Song included in the Jukebox list currently in play, the sequencer will stop, and the "No Song" message will appear. At this point, you can select the JukeBox tab to open the Jukebox panel, and select a different Song.*

As an alternative, you can select the next Song by pressing SHIFT + >> (FAST FORWARD) in the SEQUENCER 1 section of the control panel, then press ▶/■ (PLAY/STOP) in the SEQUENCER 1 section again.



Song list

Use this list to browse through the Songs in the Jukebox list. Use the scrollbar to scroll the list.

Selected Song

Name of the Song currently in play. You can select a different Song from the list, and press the Select button in the display to select it for playback.

Select button

Press this button to select the Song highlighted in the list, and assign it to Sequencer 1. If a Song is already playing, it will be stopped, and the selected Song will start playing back.

Jukebox file

Name of the selected Jukebox file. To edit this file, see "Jukebox Editor" on page 156.

Transport controls for the Jukebox

When you select a Jukebox file, Sequencer 1 transport controls work in a slightly different way than with single Songs.

<< and >> Pressed alone, these buttons are the Rewind and Fast Forward commands.

SHIFT Keep the SHIFT button pressed, and press these buttons to scroll to the previous or next Song in the Jukebox list.

|◀ (HOME) Returns to measure 1 of the current Song.

▶/■ (PLAY/STOP)

Starts or stops the current Song. When you stop the Song, it is stopped at the current position. Press HOME to go back to measure 1 of the current Song.

If the Jukebox panel is open, you can select the Song from which to start. See "Jukebox panel" above.

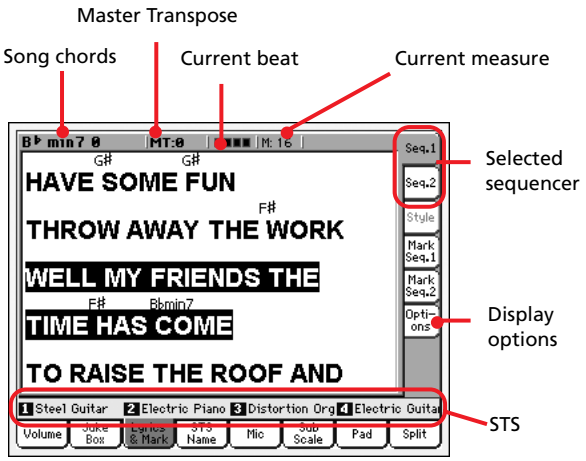
Lyrics & Markers panel

Lyrics side tabs

These panels show the lyrics and chord abbreviations included in a Song, or loaded as a ".TXT" file with the Song. You can see the following types of Lyrics:

- Lyrics included in Standard MIDI Files
- Lyrics included in Karaoke™ files
- Lyrics loaded as a ".TXT" file with a Standard MIDI File or Karaoke™ file (see "Text files loaded with Standard MIDI Files" below)

Lyrics will be shown only if they are compatible with a standard format that Pa800 can understand.



While the Song is playing, the text flows in the display. Chord abbreviations (if any) will appear above the lyrics, in time with the music (depending on the "Show Chords" parameter status, under the Options side tab). Lyrics at the current position are highlighted.

Song chords

Chords contained in the midifile (if any). This indicator may be easier to read than chords shown within the lyrics.

Master Transpose

Master transpose value in semitones. This value can be changed using the TRANSPOSE buttons on the control panel.

Current beat

Beat number of the current measure, that is currently playing.

Current measure

Current measure number.

Selected sequencer (SEQ 1/SEQ 2)

Use these side tabs to select a sequencer whose Song to show.

Note: *You can have Sequencer 2 selected in the Main page of the Song Play mode, and Sequencer 1 selected in the Lyrics page, or vice-versa. This way, you can select a Song whose lyrics to display on the external video monitor, while selecting a different sequencer for editing operations.*

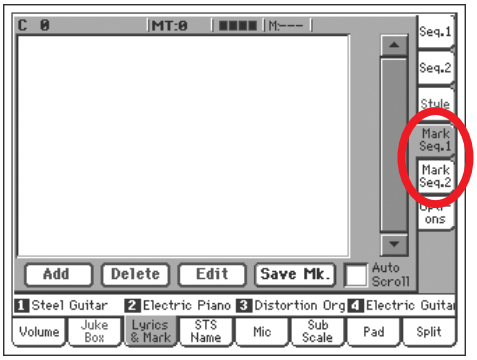
STS

Name of the four selected Single Touch Settings (STS). Touch one of them to select it.

Markers side tabs

Standard Song Markers contained in a midifile can be read with the Pa800, to quickly jump to a given position in the Song. Additionally, you can set your own marker points on-the-fly.

Press one of these side tabs to access the Marker panel corresponding to one of the two sequencers.



Note: *Markers do not work when the Groove Quantize is activated.*

Note: *It is not advisable to program them with a Jukebox file assigned to Sequencer 1, since pressing PLAY/STOP would delete the markers.*

How to add a marker:

1. Go to the Song Play > Mark Seq.1 (Seq.2) page.
2. Start the Song by pressing the SEQ.1 (SEQ.2) PLAY/STOP button.
3. When you reach the position you want to save as a marker, press the Add button in the display.

   • If you press Add within the first beats of the measure, the beginning of the current measure is saved as a marker.

   • If you press Add within the last beat of the measure, the beginning of the following measure is saved as a marker.
4. Do the same for any following marker.
5. Stop the Song by pressing the SEQ.1 (SEQ.2) PLAY/STOP button.

How to jump to a saved marker:

1. Start the Song again.
2. When you want to jump to a saved marker, touch it in the display. The Song will jump to the saved position at the beginning of the next measure.

How to edit a marker:

1. Touch the marker to be edited in the display.
2. Press the Edit button in the display to set the marker to edit. The Edit Marker window will appear.
3. While in Edit Marker window, you can edit the name and position of the marker being edited.

How to delete a marker:

1. Touch the marker to be deleted in the display.
2. Press the Delete button in the display to delete the selected marker.

How to save the markers:

Press the Save Mk button in the display to save all markers.

If you are not in the Lyrics & Markers page, choose from the page menu the “Save Song Marker Seq.1” or “Save Song Marker Seq.2” (depending on the sequencer where you created the markers). The markers will be saved into the midifile.

Auto Scroll

Check this parameter if you want the current marker to be always visible in the display during playback, by making the list of markers scroll automatically.

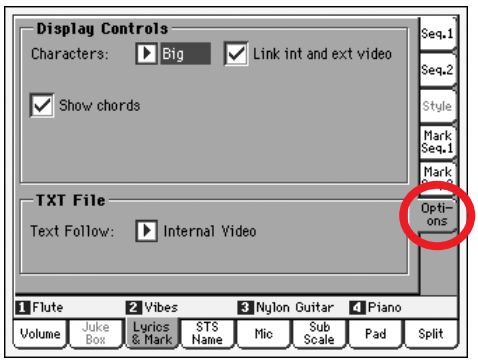
Don’t check this parameter, if you prefer to prevent the list from scrolling. This is useful if you want a marker to remain in the display, ready to be selected as soon as you want to jump to its position, with no need to scroll the list to catch it out.

STS

Name of the four selected Single Touch Settings (STS). Touch one of them to select it.

Options side tab

Press this side tab to access the Options panel, and adjust the various video settings (see details below).



Display Controls

Use these parameters to define how lyrics are shown in the display. To set the external display, see “External Display” on page 209.

Characters

▸GBL[Sng]

Size of fonts. You can choose between a smaller and a bigger font.

Link int and ext video

▸GBL[Sng]

When checked, settings for the internal display are automatically mirrored to the external video monitor.

Show chords

▸GBL[Sng]

If this parameter is checked, chords are shown above lyrics in the display – provided the midifile contains them.

TXT File

Text Follow

▸GBL[Sng]

When linking a ".TXT" file to a Song, you scroll the text by using the Text Down and Text Up assignable commands. Unlike the reading of Lyrics events contained in a Standard MIDI File, there is no automatic scrolling, that makes the current verse start on top of the internal and the external display at the same time.

Therefore, text shown in the internal display and in the external video might begin with a different verse. This parameter lets you choose the internal or the external display as the one that must be perfectly lined.

Internal Video

When pressing the control corresponding to the Text Down command, the first line of the current page of text is shown on top of the internal video. The external video might not be perfectly lined. Choose this option if you are reading verses from the internal display.

External Video

When pressing the control corresponding to the Text Down command, the first line of the current page of text is shown on top of the external video. The internal video might not be perfectly lined. Choose this option is your audience is reading verses from an external video.

Note: *When this option is selected, the text scrollbar disappears from the internal display.*

Text files loaded with Standard MIDI Files

When a ".TXT" file exists in the same directory as a Standard MIDI File, and shares exactly the same name, it will be loaded with the ".MID" file, and can be seen in the Lyrics page.

As an example, if the file "MYSONG.TXT" exists in the same directory as the "MYSONG.MID" file, it is loaded together with the matching ".MID" file.

However, unlike ordinary Lyrics, the text will not scroll automatically while the Song is playing back. You must scroll it with the DIAL. As an alternative, you can use an assignable switch or footswitch, with the Text Page Up or Text Page Down functions assigned, to scroll (respectively) to the previous or next text page.

Note: *When a ".TXT" file is loaded with the Song, it overrides any included Lyrics data.*

Playing the keyboard while reading chords

When playing the keyboard while a Song is running, if you want to play the keyboard in C while seeing the original chords in the display, set to Off the "Transpose applies to Style and Kbd tracks…" parameter, and check the "Transpose applies to Sequencer 1/2" parameter (see page 198).

STS Name panel

Select this panel to see the name of the four available STSs. See "STS Name panel" on page 87 for details.

Mic panel

Select this panel to set parameters for the microphone input. See "Mic panel" on page 87 for details.

Sub-Scale panel

Select this panel to select a secondary scale for the Keyboard tracks. See "Mixer/Tuning: Sub Scale" on page 92 for details.

Pad panel

Select this panel to see which Hit or Sequence Pads are assigned to the four Pads. See "Pad panel" on page 88 for details.

Split panel

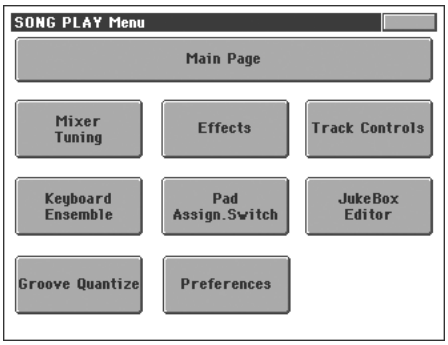
Select this panel to adjust the split point for the Keyboard tracks. See "Split panel" on page 88 for details.

Edit menu

From any page, press the MENU button to open the Song Play edit menu. This menu gives access to the various Song Play edit sections for the currently selected sequencer (see "Songs area" on page 146).

When in the menu, select an edit section, or press EXIT or SONG PLAY to exit the menu.

When in an edit page, press the EXIT or SONG PLAY button to go back to the main page of the Song Play operating mode.



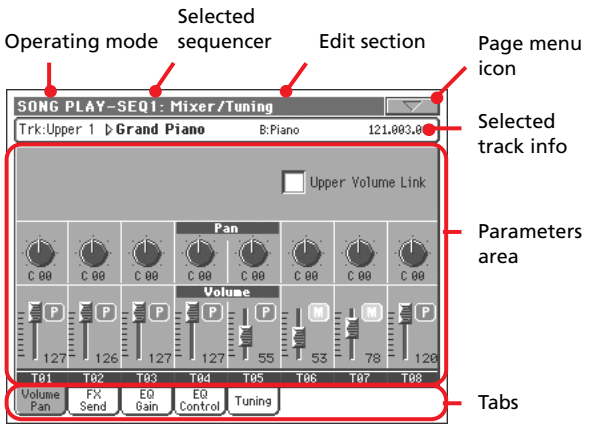
Each item in this menu corresponds to an edit section. Each edit section groups various edit pages, that may be selected by pressing the corresponding tab on the lower part of the display.

Note: *Some of the edit parameters are only meant for realtime. To see which parameters are saved in the Performance, STS or Global-Song Play Setup and which are not, see the "Parameters" chapter on page 344.*

As a general rule, Keyboard track parameters can be saved in a Performance or SongBook STS, while Song track parameters could be saved in the Global-Song Play Setup.

Edit page structure

All edit pages share some basic elements.



Operating mode

This indicates that the instrument is in Song Play mode.

Selected sequencer

Before entering edit, select one of the two sequencers, by using the Song area of the main page (see "Switching between sequencers during editing" below).

Edit section

This identifies the current edit section, corresponding to one of the items of the edit menu (see "Edit menu" on page 151).

Page menu icon

Press this icon to open the page menu (see "Page menu" on page 160).

Parameters area

Each page contains various parameters. Use the tabs to select one of the pages. For detailed information on the various types of parameters, see sections starting from page 151.

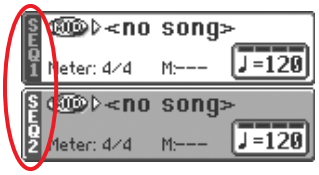
Tabs

Use tabs to select one of the edit pages of the current edit section.

Switching between sequencers during editing

When you enter Edit mode, you can edit the selected sequencer's parameters. The selected sequencer is always shown on the page header.

To select a sequencer, go to the main page of the Song Play mode, and select the sequencers you wish to edit. The selected sequencer is shown with a white background.



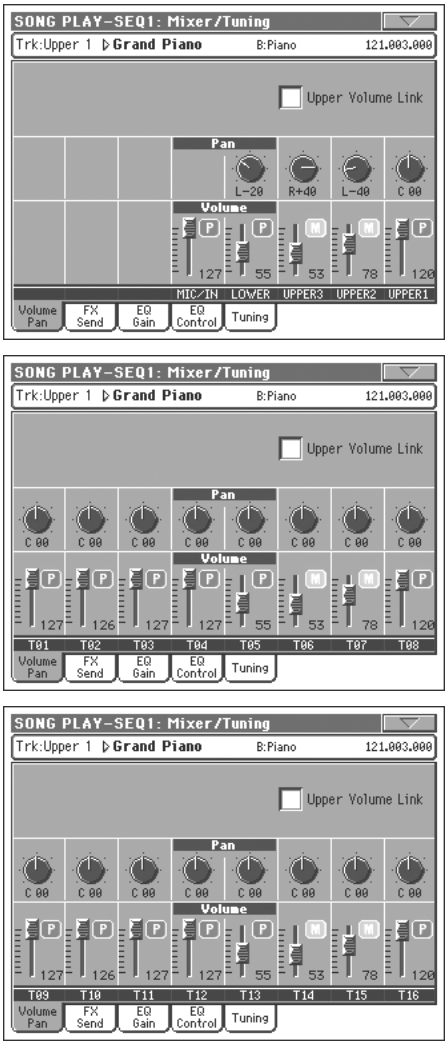
Mixer/Tuning: Volume/Pan

This page lets you set the volume and pan for each of the Keyboard or Song tracks.

Note: *Song parameters cannot be saved when saving to a Performance or STS.*

Note: *A muted track may be reset when selecting a different Song.*

Use the TRACK SELECT button to switch from the Keyboard to the Song tracks, and vice versa.



Upper Volume Link

▸GBL[Sty]

This parameter allows you to define if changing the volume for one of the Upper tracks, proportionally changes also the volume for the other Upper tracks.

To save this parameter status, go to the Style Play mode, then select the Write Global-Style Play Setup from the page menu (see "Write Global-Style Play Setup dialog box" on page 105).

Note: *This parameter is the same you can find in the "Preferences: Global Setup" page of the Style Play mode (see page 102).*

On — When changing volume to one of the Upper tracks, volume for the other Upper tracks changes in proportion.

Off — When changing volume to one of the Upper tracks, only that track's volume is changed. Other Upper tracks are left unchanged.

Pan

▸PERF ▸STS

Track position in the stereo field.

-64…-1 — Left stereo channel.

0 — Center.

+1…+63 — Right stereo channel.

Off — If the track's output status is Left&Right (normal setting), the direct (uneffected) signal is not sent to the outputs; only the FX signal is heard for this track.

If the track is sent to a separate output, no FX is sent to any output.

To program the output status for each track, see "Audio Output: Seq1" and "Audio Output: Seq2" on page 206.

Volume

▸PERF ▸STS

Track's volume.

0…127 — MIDI value of the track's volume.

Play/Mute icon

▸PERF ▸STS ▸GBL[Sng]

Track's play/mute status. See "Keyboard track status" on page 145 for more information.

Play — Play status. The track can be heard.

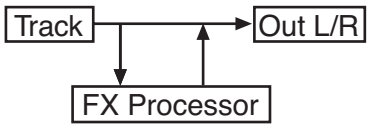
Mute — Mute status. The track cannot be heard.

Mixer/Tuning: FX Send

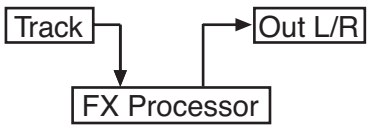
This page lets you set the level of the track's direct (uneffected) signal going to the Internal FX processors.

Note: *Song parameters cannot be saved when saving to a Performance or STS.*

The effect processors included in Pa800 are connected in parallel, so you can decide which percentage of the direct signal can be effected:



In case you want to send all of a track's signal to the effect (as when using "insert" effects, like Rotary, Distortion, EQ…), just set the Pan to Off (see "Pan" above):



There are four Internal FX processors in Song Play mode. Usually, they are arranged as follows:

FX A — Reverb processor for Sequencer 1 and 2.

FX B — Modulating FX processor for Sequencer 1 and 2.

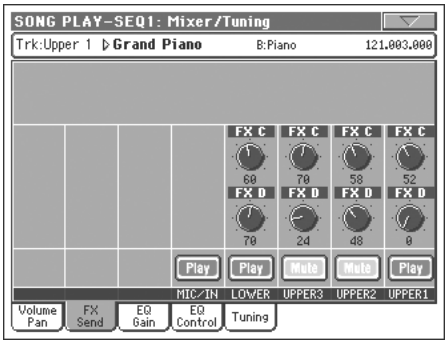
FX C — Reverb processor for Keyboard tracks.

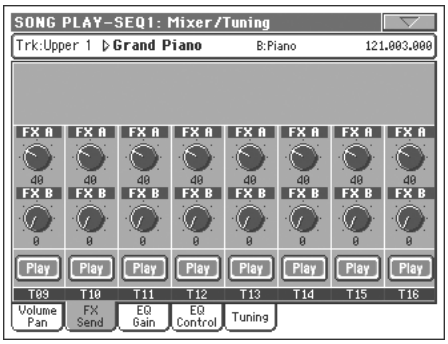
FX D — Modulating FX processor for Keyboard tracks.

Depending on the status of the "Seq.2 FX Mode" parameter, Sequencer 2 might use the C/D effect pair (see page 159).

Furthermore, in Sequencer mode you can create Songs using all four effects (see "Effects: FX Select" on page 185).

Use the TRACK SELECT button to switch from Keyboard to Song tracks, and vice-versa.





Note: *When you stop, then start the Song again, or select a different Song, the default Song track settings are selected again. You can, however, pause the Song, change the effects, then exit from pause and start the Song again. Edit the Song in Sequencer mode to permanently change the effects.*

Send level (A…D)

▸PERF ▸STS

0…127 Level of the track (direct) signal sent to the effect processor.

Play/Mute icon

▸PERF ▸STS ▸GBL[Sng]

Track's play/mute status. See "Keyboard track status" on page 145 for more information.

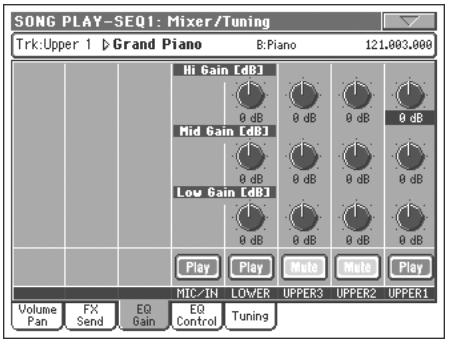
Play Play status. The track can be heard.

Mute Mute status. The track cannot be heard.

Mixer/Tuning: EQ Gain

In this page you can set the three-band equalization (EQ) for each individual track.

Use the TRACK SELECT button to switch from the Keyboard to the Song tracks, and vice-versa.



Hi (High) Gain

▸PERF ▸STS

This parameter lets you adjust the high frequencies equalization on each individual track. This is a shelving curve filter. Values are shown in decibels (dB).

Mid (Middle) Gain

▸PERF ▸STS

This parameter lets you adjust the middle frequencies equalization on each individual track. This is a bell curve filter. Values are shown in decibels (dB).

Low Gain

▸PERF ▸STS

This parameter lets you adjust the low frequencies equalization on each individual track. This is a shelving curve filter. Values are shown in decibels (dB).

Play/Mute icon

▸PERF ▸STS ▸GBL[Sng]

Track's play/mute status. See "Keyboard track status" on page 145 for more information.

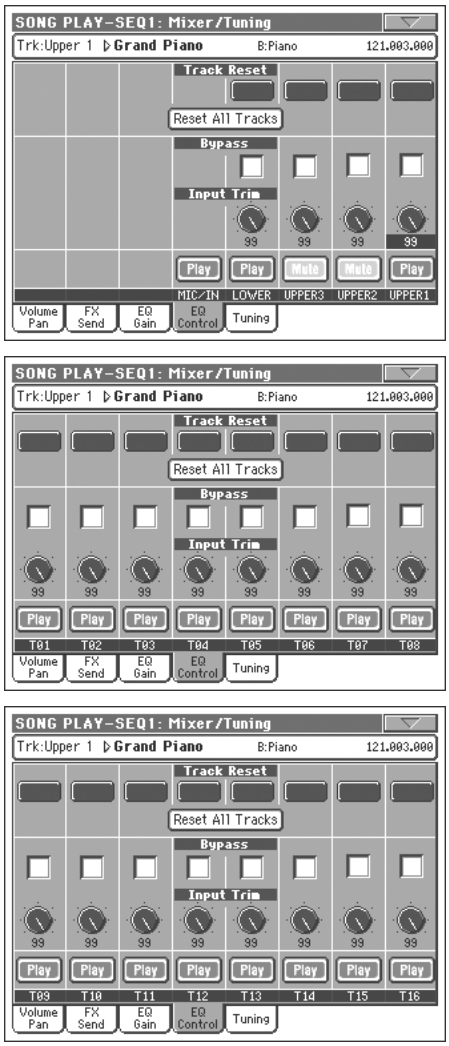
Play — Play status. The track can be heard.

Mute — Mute status. The track cannot be heard.

Mixer/Tuning: EQ Control

This page lets you reset or bypass track equalization, programmed in the previous page.

Use the TRACK SELECT button to switch from the Keyboard to the Song tracks, and vice-versa.



Track Reset buttons

Use these buttons to reset (i.e., "flatten") equalization for the corresponding track.

Reset All Tracks button

Press this button to reset (i.e., "flatten") equalization for all tracks.

Bypass

▸PERF ▸STS

Check any of these checkboxes to bypass equalization for the corresponding track. When bypassed, equalization has no effect on the track, but all parameters are preserved. When the box is unchecked, equalization is activated again with the original settings.

Input Trim

▸PERF ▸STS

This knob allows you to limit the level of the signal passing through the equalizer. Extreme equalization values can overload the audio circuits and lead to distorsion. This control lets you set equalization as desired, and at the same time avoid overloading.

Play/Mute icon

▸PERF ▸STS ▸GBL^{Sng}

Track's play/mute status. See "Keyboard track status" on page 145 for more information.

Play — Play status. The track can be heard.

Mute — Mute status. The track cannot be heard.

Mixer/Tuning: Tuning

Parameters in this page let you set various tuning settings. See "Mixer/Tuning: Tuning" on page 92 for details.

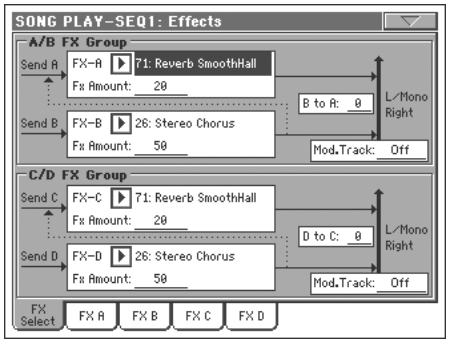
Parameters

▸PERF ▸STS

Note: *Song track values edited in this page are not saved, and are only intended for realtime use.*

Effects: FX Select

This page allows you to select effects to be assigned to the four Internal FX processors (A-D).



Note: *When you stop the Song, or select a different Song, the default effects are selected again. You can, however, stop the Song, change the effects, then start the Song again with the new effects. Edit the Song in Sequencer mode to permanently change the effects.*

Note: *The default effect settings can be memorized in the Global-Song Play Setup, by choosing the "Write Global-Song Play Setup" command from the page menu (see page 160).*

FX A...D

▸PERF ▸STS ▸GBL^{Sng}

Effects assigned to the corresponding effect processors. Usually, A and C are reverbs, while B and D are modulating effects (chorus, flanger, delay…). For a list of the available effects, see the "Advanced Edit" addendum in the Accessory CD.

FX Amount

▸PERF ▸STS ▸GBL^{Sng}

Volume of the effect, that is added to the dry (uneffected) signal.

B to A, D to C

▸PERF ▸STS ▸GBL[Sng]

Amount of the B effect going back to the input of the A effect, or of the D effect going back to the input of the C effect.

Mod.Track (Modulating Track)

▸PERF ▸GBL[Sng]

Source track for modulating MIDI messages. You can modulate an effect parameter with a MIDI message generated by a physical controller or a Song track.

Effects in Song Play mode

Pa800 is equipped with four effect processors, or DSPs (Digital Signal Processors), to process MIDI tracks. In Song Play mode you can have two or four effects at the same time, depending on the midifile you are reading.

Effects A and B are usually reserved to both sequencers and Pads, while effects C and D are usually reserved to Keyboard tracks.

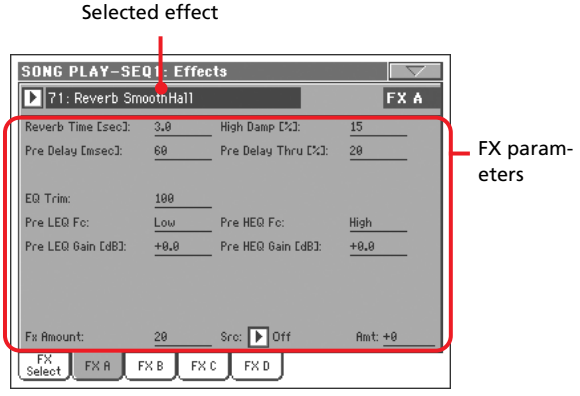
Depending on the status of the "Seq.2 FX Mode" parameter, each effect pair could be reserved to a different Sequencer (see page 159).

You can also create Songs that make use of all four effects in Sequencer mode.

- A Song created on the Pa800 (in Sequencer mode) can use up to 4 effects (usually 2 reverbs + 2 modulating effects); each track may use the A/B or C/D pair.
- A Standard MIDI File or Karaoke™ file will only use 2 effects (usually 1 reverb + 1 modulating effect). This lets you use the remaining 2 effects for the Realtime tracks.
- When using both sequencers at the same time, and the "Seq.2 FX Mode" is set to "AB" mode (see page 159), they only use the A/B pair, while the C/D pair is reserved to the Keyboard tracks.
- When using both sequencers at the same time, and the "Seq.2 FX Mode" is set to "CD" mode (see page 159), Sequencer 1 uses the A/B pair, while Sequencer 2 uses the C/D pair, sharing it with Keyboard tracks.

Effects: FX A…D

These pages contain the editing parameters for the four effect processors. Here is an example of the FX A page, with the Reverb Smooth Hall effect assigned.



Selected effect

▸PERF ▸STS ▸GBL[Sng]

Select one of the available effects from this pop-up menu. This is the same as the "FX A…D" parameters found in the "Effects: FX Select" page (see above).

FX parameters

▸PERF ▸STS ▸GBL[Sng]

Parameters may differ, depending on the selected effect. See the "Advanced Edit" addendum in the Accessory CD for a list of available parameters for each effect type.

FX Amount

▸PERF ▸STS ▸GBL[Sng]

Volume of the effect, that is added to the dry (uneffected) signal.

Src (Source)

▸PERF ▸STS ▸GBL[Sng]

Modulation source. To select the track generating this message, see the "Mod.Track (Modulating Track)" parameters found in the "Effects: FX Select" page (see above). For a list of modulation sources, see the "Advanced Edit" addendum in the Accessory CD.

Track Controls: Mode

These parameters let you set the Internal/External, and the Poly/Mono status of Song tracks. See "Track Controls: Mode" on page 94.

Parameters

▸PERF ▸STS ▸GBL[Sng]

Note: *These parameters can be saved to the Global-Song Play Setup, by selecting the Write Global-Song Play Setup command from the page menu.*

Track Controls: Drum Volume

These parameters let you adjust the volume for each percussive instrument family. See "Track Controls: Drum Volume" on page 155.

Parameters

▸PERF ▸STS

Note: *Song track values edited in this page are not saved, and are only intended for realtime use.*

Track Controls: Easy Edit

These parameters let you "fine-tune" edit parameters for Sounds assigned to the tracks. See "Track Controls: Easy Edit" on page 96.

Parameters

▸PERF ▸STS

Note: *Song track values edited in this page are not saved, and are only intended for realtime use.*

Keyboard/Ensemble: Keyboard Control

These parameters let you set parameters for the Keyboard tracks. See "Keyboard/Ensemble: Keyboard Control" on page 97.

Parameters ▸PERF ▸STS

Keyboard/Ensemble: Key/Velocity Range

These parameters let you select a note and velocity range for the Keyboard tracks. See "Keyboard/Ensemble: Key/Velocity Range" on page 97.

Parameters ▸PERF ▸STS

Keyboard/Ensemble: Ensemble

See "Keyboard/Ensemble: Ensemble" on page 98.

Parameters ▸PERF ▸STS

Pad/Switch: Pad

See "Pad/Switch: Pad" on page 100.

Parameters ▸PERF ▸STS

Pad/Switch: Assignable Switch

See "Pad/Switch: Assignable Switch" on page 100.

Parameters ▸PERF ▸STS

Jukebox Editor

The Jukebox function lets you play a list of Songs (127 max), at the simple touch of a button. You can play a Jukebox file by assigning it to Sequencer 1, after having selected it in the Song Select page, just as if it was an ordinary Song (see "Jukebox panel" on page 147).

In this page, you can create, edit and save a Jukebox file. A Jukebox list can contain Standard MIDI Files and Karaoke™ files.

If a Jukebox file is already selected into a Sequencer, you will enter this page with that file ready to be edited. Otherwise, you will enter this page with an empty list.

To create a new Jukebox file, press Del All to remove all Songs from the current list. Add new Songs, then press Save and enter a different name before confirming. A new Jukebox file will be saved to disk.

Move Up/Down

Use these button to move the selected item up or down in the list.

Add

Adds a Song at the end of the current list. You can add up to 127 Songs in a list.

Note: *A Jukebox list can include only Songs contained in the same folder.*

Hint: *Instead of a single Song, you can select a Jukebox file, and add its whole content to the current Jukebox list.*

Insert

Inserts a Song at the current position (i.e., between the selected item and the preceding one). All subsequent Songs are moved to the next higher-numbered slot. You can add up to 127 Songs in a list.

Note: *A Jukebox list can include only Songs contained in the same folder.*

Hint: *Instead of a single Song, you can select a Jukebox file, and insert its whole content to the current Jukebox list.*

Delete

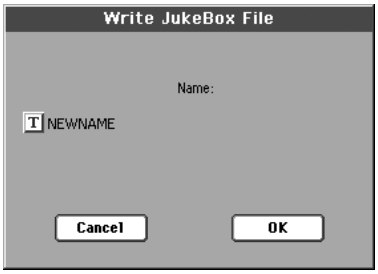
This command lets you delete the selected Song from the list.

Del All

Select this command to delete the whole Jukebox list.

Save

Press this button to save the Jukebox file to disk. The Save Jukebox File dialog box appears, allowing you to edit the name and save your file to disk.



Press the T (Text Edit) button to open the Text Edit window, and edit the name.

If you are editing an existing list, and do not change its name, the old file is overwritten. If you change it, a new file will be created on disk.

If you are saving a new list, the "NEWNAME.JBX" name is automatically assigned, and you can edit it.

Note: *You can save your ".JBX" file only in the same folder as the Song files included in the list.*

Groove Quantize

You can apply a realtime "groove-quantization" to Sequencer 1. Groove-quantization is a way of changing the music groove during the playback, moving notes to the nearest axis of a rhythmic "grid". Please feel free to experiment: this function is a great source of musical inspiration.

To enable groove quantize, you can either use the command in this page, or check the Groove Quantize Enable command in the page menu.

Note: *Groove Quantize parameters are not saved, as they are only intended for realtime use.*

Enable

Enables/disables quantization. It is automatically set to Off each time the instrument is turned on, or when selecting a different Song.

Hint: *You can enable/disable the Groove Quantize also by selecting the "Seq.1-Groove Quantize Enable" command from the page menu.*

Note Start

Enables/disables quantization of the Note On event (i.e. beginning of the note).

Note Duration

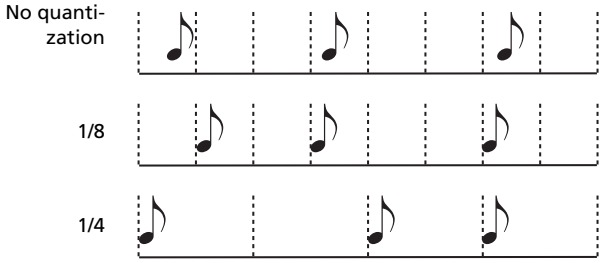
Enables/disables quantization of the Note Off event (i.e. the length of the note).

Resolution

Coarse quantize grid resolution. This parameter is the main quantization value, to be varied with the Acc, Swing and Window values.

𝅘𝅥𝅯 (1/32)…♩ (1/4)

Grid resolution, in musical values (a "3" after the value means "triplet"). For example, when you select 1/8, all notes are moved to the nearest 1/8 division. When you select 1/4, all notes are moved to the nearest 1/4 division.



Accuracy

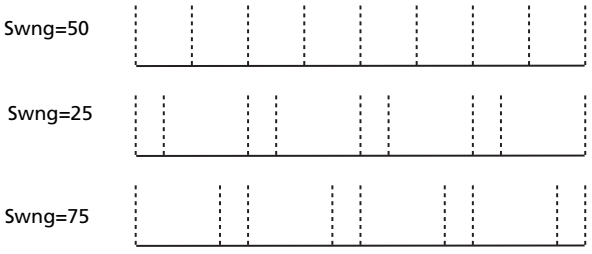
Accuracy percentage of quantize. For example, if Acc=50, and the note is 20 tics away from the coarse grid, it is moved to the grid of only 10 tics.

0	No accuracy. The quantize is not executed.
100	Maximum accuracy. The note is moved exactly at the grid position.

Swing

Asymmetry of quantization. Grid axis are moved to the nearest grid axis.

0	Even-numbered axis are totally moved over the previous odd-numbered axis.
50	Axis are perfectly equidistant.
100	Even-numbered axis are totally moved over the following odd-numbered axis.

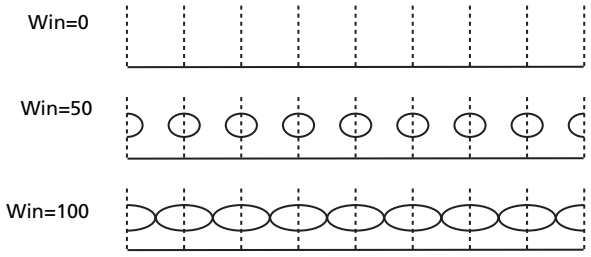


Window

Area of quantize intervention, bordering the grid axis.

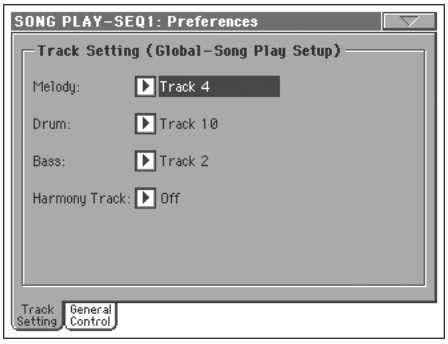
0 The quantize window corresponds to the axis. No quantization happens.

100 The quantize window extends to the nearest window; all events are quantized.



Preferences: Track Settings

In this page, you can set various general parameters referred to Song tracks.



Note: *These settings are stored in the Song Play Setup area of the Global file (together with all the other parameters marked with the* ▸GBL[Sng] *abbreviation in the manual). After changing these settings, select the Write Global-Song Play Setup command from the page menu to save them to the Global.*

Melody ▸GBL[Sng]

This parameter selects the Song's Melody track. This track can be muted using the "Melody Mute" function, assignable to an Assignable Switch, Footswitch or EC5 pedal.

Drum ▸GBL[Sng]

This parameter selects the Song's Drum track. This track is left set to play (together with the Bass track) when selecting the "Drum&Bass" function, assignable to an Assignable Switch, Footswitch or EC5 pedal.

Bass ▸GBL[Sng]

This parameter selects the Song's Bass track. This track is left set to play (together with the Drum track) when selecting the "Drum&Bass" function, assignable to an Assignable Switch, Footswitch or EC5 pedal.

Harmony Track ▸GBL[Sng]

The Voice Processor gets the chord notes (as well as Program Change messages) from the track selected with this parameter.

Off No track sends notes to the Harmony module of the Voice processor. Chords can still be received from the MIDI IN.

Seq.1-Track 1…16

Notes are sent from one of Sequencer 1's tracks.

Seq.2-Track 1…16

Notes are sent from one of Sequencer 2's tracks.

Seq.1+2 Track 1…16

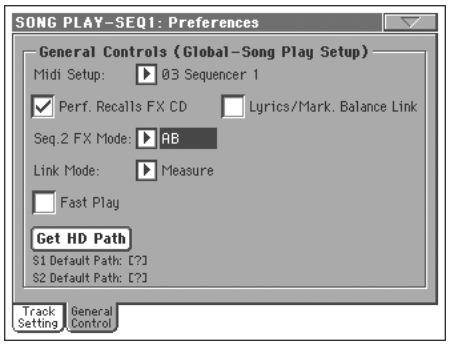
Notes are sent by a track with the same name from both Sequencer 1 and Sequencer 2.

Warning: *If both sequencers are generating notes at the same time, the harmonizer will receive notes from both sequencers. Be warned that notes are sent to the harmonizer even when the SEQUENCER BALANCE slider is totally moved away from a generating sequencer, and may interfere with the Song you are listening to.*

Global Chords are sent from the Chord Scanning area of the keyboard.

Preferences: General Control

In this page, you can set various general parameters.



Note: *These settings are stored in the Song Play Setup area of the Global file (together with all the other parameters marked with the* ▸GBL[Sng] *abbreviation through the manual). After changing these settings, select the Write Global-Song Play Setup command from the page menu to save them to the Global.*

Midi Setup ▸GBL[Sng]

MIDI channels for the Song Play mode can be automatically configured by selecting a MIDI Setup with this parameter. See "MIDI" on page 240 for more information on using MIDI Setups.

Note: *To automatically select a MIDI Setup when entering the Song Play mode, select the Write Global-Song Play Setup command from the page menu.*

For detailed information on MIDI Setup settings, see "MIDI Setup" on page 285.

Note: *After selecting a MIDI Setup, you can go to the Global mode and apply any change to each channel setting. To store these changes to a MIDI Setup, while still in Global mode select the Write*

Global-Midi Setup command from the page menu. All MIDI Setups can be freely customized and overwritten.

***Hint:** To restore the original MIDI Setups, load the original Factory data again (downloadable from www.korgpa.com).*

Performance recalls FX CD

▸GBL Sng

This parameter selects the effects mode for the Performance.

Off — When selecting a Performance, no effect is selected.

On — The Performance selects the C/D effect pair.

***Note:** When both this parameter and the "Seq.2 FX Mode" parameter are set to select the C/D effect pair, Sequencer 2 shares its effects with Keyboard tracks. Therefore, these effects can be changed either selecting a Song for Sequencer 2, or selecting a Performance.*

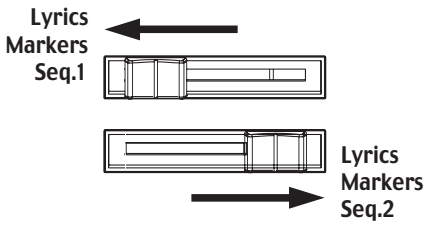
Lyrics/Markers Balance Link

▸GBL Sng

This parameter allows you to use the SEQUENCER BALANCE slider to select the Sequencer whose lyrics or markers will be shown in the built-in display, and whose lyrics will be shown on the external monitor (provided the optional VIF4 video interface card is installed).

Off — When moving the SEQUENCER BALANCE cross-fader, only the volume balance between Songs will be selected. The shown lyrics or markers will remain unchanged.

On — When moving the SEQUENCER BALANCE slider fully to the left or the right, the corresponding Song will fade-in, and its lyrics and markers will be selected and shown in the display or external monitor.



Link Mode

▸GBL Sng

The two onboard Sequencers can work each one with a different Tempo (Off), or use both the same Tempo (various Link modes).

You can turn the Link Mode on by pressing the TEMPO LOCK button and turning its LED on (by default, Beat mode is selected the first time). This also turns the Tempo Lock function on.

***Hint:** You can always start both sequencers simultaneously, by keeping the SHIFT button held down while pressing one of the ▶/■ (PLAY/STOP) controls.*

Off — The sequencers Tempo are not linked. Each sequencer uses its own Tempo.

Measure — The two sequencers Tempo are linked together. The Tempo data written into the Songs are ignored. Adjust the Tempo using the TEMPO/VALUE controls.

Start one of the sequencers, by pressing its own ▶/■ (PLAY/STOP) control. Then, start the other sequencer, by pressing the other ▶/■ (PLAY/STOP) control; the second sequencer starts at the next measure.

Beat — The two sequencer's Tempo are linked together. The Tempo data written into the Songs are ignored. Adjust the Tempo using the TEMPO/VALUE controls.

Start one of the sequencers, by pressing its own ▶/■ (PLAY/STOP) control. Then, start the other sequencer, by pressing the other ▶/■ (PLAY/STOP) control; the second sequencer starts at the next beat (quarter or octave, depending on the Song's Time Signature).

Seq.2 FX Mode

▸GBL Sng

This parameter selects the effects mode for Sequencer 2. When a 4-effects Song is loaded, all four effects are used, independently from this setting.

AB — The A and B effect pair is used. Sequencer 2 shares its effects with Sequencer 1.

CD — The C and D effect pair is used.

***Note:** When this parameter is set to CD, Sequencer 2 shares its effects with Keyboard tracks, so these effects can be changed either selecting a Song for Sequencer 2, or selecting a Performance (unless the "Performance recalls FX CD" parameter is left unchecked – see above).*

Fast Play

▸GBL Sng

When checked, this function allows to skip the empty setup beats at the beginning of a song, and immediately start from the first note. However, any setup data are read and considered.

***Note:** When Pa800 is driving an external musical instrument, the fast transfer of MIDI data to the MIDI OUT or USB port may cause a delay to the Song's start. Therefore, we suggest to turn this function off when Pa800 is hooked to other instruments.*

Get Hard Disk Path

▸GBL Sng

Available only when a hard disk is installed.

Press this button to see the current path of each sequencer. This lets you know where currently selected Songs are located in the disk.

If you save these paths to the Global, by selecting the "Write Global-Song Play Setup" command from the page menu, the first time you will open the Song Select window, after turning the instrument on, the selected path will be selected by default.

Page menu

Press the page menu icon to open the menu. Press a command to select it. Press anywhere in the display to close the menu without selecting a command.

Write Performance

Select this command to open the Write Performance dialog box, and save most of the current control panel settings to a Performance.

See "Write Performance dialog box" on page 104 for more information.

Write Global-Song Play Setup

Select this command to open the Write Global-Song Play Setup dialog box, and save global settings that are unique to the Song Play mode.

See "Write Global-Song Play Setup dialog box" on page 161 for more information.

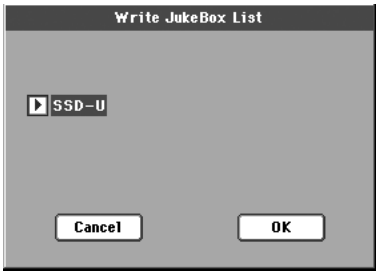
Save Song Marker Seq.1/2

Select this command to save the markers created in the corresponding sequencer (see "Markers side tabs" on page 149).

Export Jukebox List

Select this command to save the current Jukebox list as a text file to a disk. Here is how it works.

1. While a Jukebox file is assigned to the sequencer, select the Export Jukebox List command from the page menu.
2. A dialog box will appear, asking you to select either the internal SSD-U memory or a storage device connected to one of the USB Host ports.



3. Select an option, and press OK to confirm.

Note: *When saved, the text file will be named after the selected Jukebox file. For example, a Jukebox file named "Dummy.jbx" will generate a "Dummy.txt" file. A new, unnamed Jukebox file will generate a "New_name.txt" file. If a file with the same name already exists on the target device, it will be overwritten without waiting for any confirmation.*

The list will include the progressive number assigned to each Song, the file names, the total number of files in the list.

For the correct display and printing of the list on a personal computer, use a fixed size (i.e., non-proportional) character in your text editor.

Seq.1-Groove Quantize Enable

Enables/disables the groove quantize (see "Groove Quantize" on page 157). It is automatically unchecked each time the instrument is turned on, or when selecting a different Song.

Note: Groove Quantize only works on Sequencer 1.

Solo Track

Select the track of the current Sequencer to be soloed, and check this item. You will hear only the selected track, and the 'Solo' warning will flash on the page header.

Uncheck this item to exit the Solo function.

The Solo functions works in a slightly different way, depending on the selected track:

• ***Keyboard track:*** The selected Keyboard track is the only track you can hear when playing on the keyboard. All other Keyboard tracks are muted. Sequencer tracks are left in play status.

• ***Song track:*** The selected track is the only Song track you can hear. All other Song tracks are muted. Keyboard tracks are left in play status.

SHIFT Keep the SHIFT button pressed and touch one of the tracks to solo it. Do the same on a soloed track to deactivate the Solo function.

Copy/Paste FX

You can copy a single, or all four effects, between Styles, Performances, STSs and Songs. To do this, choose the "Copy FX" and "Paste FX" commands from the page menu of the Style Play, Song Play or Sequencer modes.

To copy a single effect:

1. Select the source Song, Performance, Style or STS, then

   • go to the page of the single effect you want to copy (FX A, FX B, FX C, or FX D), *or*

   • go to the Effects > FX Select page, to copy all four effects. This may be useful if you want to copy two or three of the four effects into different Performances, Styles or STSs.
2. Choose the "Copy FX" command from the page menu.
3. Select the target Performance, Style or STS, then go to the page of the single effect you want to paste (FX A, FX B, FX C, or FX D).
4. Choose the "Paste FX" command from the page menu.

To copy all four effects:

1. Select the source Performance, Style or STS, then go to the Effects > FX Select page, to copy all four effects.
2. Choose the "Copy FX" command from the page menu.

3. Select the target Performance, Style or STS, then go to the page of the Effects > FX Select page.
4. Choose the "Paste FX" command from the page menu.

Easy Mode

Easy Mode allows you to use the Style Play and Song Play modes with an easier-to-use user interface. It is recommended to beginners, and to professionals alike that do not want to deal with the extra parameters of the Advanced mode.

At any time, you can manually turn the Easy Mode on/off with the Easy Mode command in the page menu of the Style Play and Song Play modes.

See "The Song Play page in detail" on page 8 for more information.

Write Global-Song Play Setup dialog box

Open this dialog box by selecting the Write Global-Song Play Setup item from the page menu. Here, you can save various Song Preference settings (see "Preferences: Track Settings" on page 158), that are saved to the Global file.

Parameters saved in the Song Play Setup area of the Global are marked with the ▸GBL^{Sng} symbol through the user's manual.

SongBook

The SongBook is an onboard database that allows you to organize various "musical resources" (Style, Standard MIDI Files, KAR files) for easy retrieving.

The SongBook mode overlaps the Style Play and Song Play operating modes. When you select an entry from the database, the Style Play or Song Play mode is automatically selected, depending on the type of file associated with the entry.

In addition to helping you organize your shows, the SongBook allows you to associate up to four STSs to each Standard MIDI File, played back in Song Play mode. This way, it is easy to recall a complete setup for Keyboard tracks, effects, and the Voice Processor, for realtime playing over a midifile.

For more information on using the SongBook, see the Quick Guide (starting from page 58).

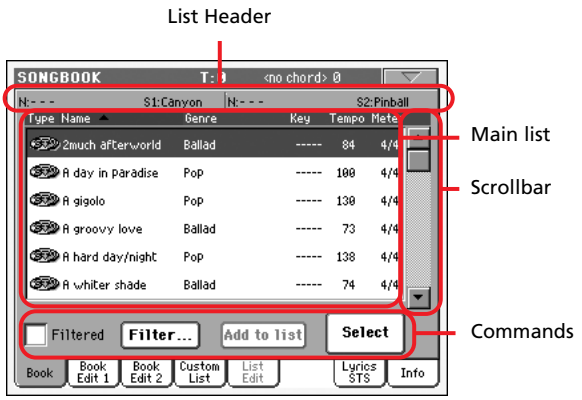
Note: *SongBook entries do not include actual data, but only a pointer to a Style in memory, or a Standard MIDI File. When you copy a SongBook file, referenced files are not copied with it.*

Warning: *If you load a SongBook list from a storage device (".SBD" file), the existing one in memory is deleted. Save your old SongBook list before loading a new one.*

Book

The Book page contains the full database of song entries (i.e., an ".SBD" file). While in this page, you can select an entry, and press the Select button in the display to start playback.

If the "Enable List Edit" command is selected in the page menu (see above), the "Add to list" button becomes available, to let you add entries to the selected Custom List.

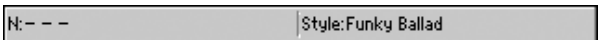


Each entry of this database may include the song's author, name, genre, original key, tempo and meter. When selecting one of the entries, the associated Style or Standard MIDI File is automatically recalled.

List Header

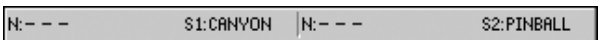
The List Header may change, depending on the type of data associated with the selected entry.

- When a Style is associated to the entry, the currently selected entry's name is shown on the left ("N:"), and the associated Style is shown on the right ("Style:"):



- When a Standard MIDI File is associated to the entry, the list header is split into two parts, with the left half referring to Sequencer 1, and the right one referring to Sequencer 2.

  Information for the selected entry's name ("N:") and associated Standard MIDI File ("S1:" or "S2:") is given for each sequencer:

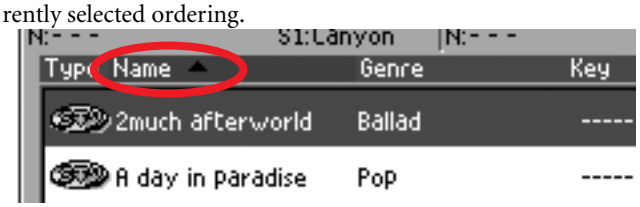


  Note: *If you select a different Style or Standard MIDI File, the entry's name field ("N:") returns blank (---), meaning the entry has been modified.*

Main list

Full list of the SongBook database. Use the scrollbar to browse through the list.

You can touch one of the heading labels above the list to change the order in which entries are shown. For example, by touching the "Name" label, the list is alphabetically re-ordered according to the file names. The selected label turns red, showing the currently selected ordering.



The corresponding items in the page menu are automatically updated to reflect these changes (see "Sort by Type/Name/Genre/Artist/Key/Tempo/Meter" on page 169).

By pressing the label again, the order of the files switches between ascending and descending.

Scrollbar

Use the scrollbar to scroll the entries.

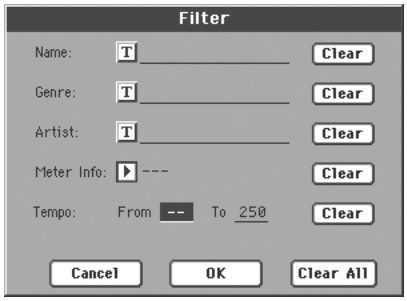
Commands

Filtered

When this box is checked, only entries matching the selected filter criteria are shown in the Main list. The box is automatically checked when you exit from the Filter dialog box by pressing OK (see below).

Filter...

Press this button to open the Filter dialog box, and select one or more filter criteria, to show a restricted set of entries in the main list.



Press the T (Text Edit) button next to the search criteria you want to edit (Name, Genre, or Artist). You can also select a Meter, or a range of Tempo values.

Press the Clear button next to the search criterion you want to delete or set to a default value.

Press Clear All to reset all search criteria, excluding Tempo.

Add to list

Select an entry, then press this button to add the selected entry to the current Custom List (see "Custom List" on page 167).

Select

Press this button to confirm selection of the highlighted entry in the main list. After pressing this button, the name of the selected entry appears in the left upper corner of the display ("N:").

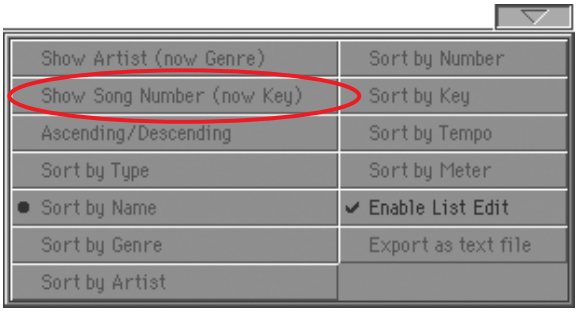
When you select a song in any of the SongBook lists, its name appears in reversed text, over a dark-blue background. While in this situation, the song is selected, but not yet loaded.

When you press the Select button in the display, the song will be loaded. The blue background turns to green, to show the Song has been loaded, and ready to play.

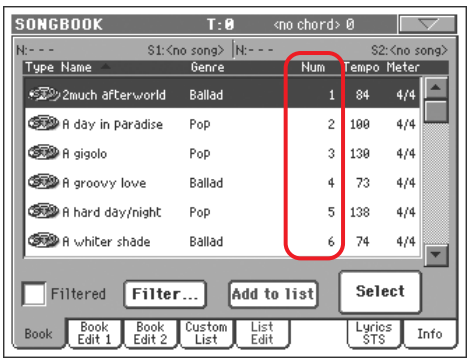
Numeric selection of entries

When in SongBook mode, you can select a SongBook entry by means of an unique number. Numbers associated with each entry are added in the Book Edit 2 page (see "Book Edit 2" on page 166).

To see the numbers while in the Book page, select the "Show Song Numbers (now Key)" command from the page menu:



After you select this command, the "Num" column appears:



To see the "Key" column again, select the "Show Key (now Song Numbers)" command from the page menu.

To select a SongBook entry by entering its number, press the SONGBOOK button again while you are in any page of the SongBook mode. The numeric keypad will appear, allowing you to enter the number corresponding to the desired entry.

Selecting SongBook entries via MIDI

SongBook entries can be selected via MIDI (through the special Control channel), by using the NRPN dedicated Control Change messages #99 (MSB, with value 2) and #98 (LSB, with value 64). See "Selecting SongBook entries via MIDI" on next page.

Setting the special Control MIDI channel

First of all, go to the Global > MIDI > Setup/General Control page and select a MIDI Setup to be used when you will remotely select SongBook entries.

Then go to the Global > MIDI > Midi In Channel page, to assign a MIDI channel to the special Control channel. Assign the Control option to one of the sixteen available MIDI channels (usually one of the higher-numbered ones).

When done, save this setting to the current MIDI Setup by choosing the "Write Global-Midi Setup" command from the page menu.

If you plan to use a different MIDI channel for the Style Play and Song Play modes, repeat the above to create a second MIDI Setup.

Assigning a MIDI Setup to the Style Play and Song Play modes

Since SongBook entries dynamically recall the Style Play or the Song Play modes, **it is advisable to assign them the same MIDI Setup, or two different MIDI Setups with the Control channel assigned to the same MIDI channel.** This way, the same MIDI channel will be used to select a SongBook entry in either the Style Play or Song Play mode.

When one of the operating modes is recalled, the MIDI Setup memorized in the Style Play Setup or in the Song Play Setup will be automatically selected, and MIDI channels will be automatically configured.

To assign a MIDI Setup to each of the two operating modes:

• In Style Play mode, go to the Style Play > Preferences > Style Setup page, and select a MIDI Setup. Select the Write Global-Style Setup command from the page menu.

• In Song Play mode, go to the Song Play > Preferences > General Control page, and select the same MIDI Setup assigned to the Style Play mode. Select the Write Global-Song Play Setup command from the page menu.

Selecting SongBook entries via MIDI

When you are ready to remotely select SongBook entries, switch to the Style Play or Song Play mode.

At this point, Pa800 must receive on the special Control channel the NRPN Control Change messages #99 (MSB, with value 2) and #98 (LSB, with value 64) in fast succession, as an initialization string. This string must be sent only once, unless another NRPN control is sent on the same MIDI channel before selecting a different SongBook entry.

After the initialization string has been sent, you must send the selection string, made of two Control Change messages: CC#06 (Data Entry MSB) for the thousands and hundreds, and CC#38 (Data Entry LSB) for the tens and units. The range of the Data Entry controls, in this case, is 0~99 (instead of the typical 0~127).

The following examples show some typical situations.

- Send the following string to select SongBook entry #77:

Data 1	Data 2	
NRPN MSB	2	*Initialization string (CC#99, 98)*
NRPN LSB	64	
DataEnt MSB	0	*Thousands and hundreds (00xx)*
DataEnt LSB	77	*Tens and units (xx77)*

- Send the following string to select SongBook entry #100:

Data 1	Data 2	
NRPN MSB	2	*Initialization string (CC#99, 98)*
NRPN LSB	64	
DataEnt MSB	1	*Thousands and hundreds (01xx)*
DataEnt LSB	0	*Tens and units (xx00)*

- Send the following string to select SongBook entry #8563:

Data 1	Data 2	
NRPN MSB	2	*Initialization string (CC#99, 98)*
NRPN LSB	64	
DataEnt MSB	85	*Thousands and hundreds (85xx)*
DataEnt LSB	63	*Tens and units (xx63)*

Book Edit 1

The Book Edit 1 page is where you to add or modify SongBook entries.

Hint: *Use the Filter in the Book page, to quickly find an entry to be edited.*

The Book Edit 1 page with a Style-based entry:

SONGBOOK T:0 <no chord> 0
Name: 2much afterworld Resource: Love 8 Beat
Genre: Ballad Tempo: 84
Artist: Meter Info: 4/4
Key Info: --- M.Transp.: 0
Write Current Resource: British Pop 1
Write STS: Stereo Grand To: STS1
All Current Style STS
New Song Del Song Write
Book Book Edit 1 Book Edit 2 Custom List List Edit Lyrics STS Info

The Book Edit 1 page with a Song-based entry:

SONGBOOK T:0 <no chord> 0
Name: 2much afterworld Resource: Love 8 Beat
Genre: Ballad Tempo: 84
Artist: Meter Info: 4/4
Key Info: --- M.Transp.: 0
Write Current Resource: <no song>
Write STS: Nylon Gtr & Fret To: STS1
All Current Style STS
New Song Del Song Write
Book Book Edit 1 Book Edit 2 Custom List List Edit Lyrics STS Info

Header

Name ▸SB

Name of the selected song entry. The name is assigned after you press the Write button to save the entry to the SongBook list.

Resource ▸SB

Style or Standard MIDI File associated with the saved entry.

Warning: *If you replace this resource with a different one, carrying the same media path and name (in case of a Standard MIDI File) or memory location number (in case of a Style), the SongBook entry will no longer point to the right data. Be careful not to delete or move a Style or a file associated with a SongBook entry from the original location.*

Database Area

Genre ▸SB

Music genre associated with the entry.

Artist ▸SB

Name of the artist of the song associated with the entry.

Key Info ▸SB

Original key of the entry. The first field is the key name, the second one is the mode (major or minor).

Tempo ▸SB

Basic tempo of the Style, or starting tempo of the Standard MIDI File associated with the entry. This may change, if a Tempo Change event is included with the associated resource.

Note: *Even if you can edit this value, the starting value of a Standard MIDI Files is always considered, and overrides this value.*

Meter Info ▸SB

Basic meter of the Style, or starting meter of the Standard MIDI File associated with the entry. This may change, if a Meter Change event is included with the associated resource.

M.Transp. (Master Transpose) ▸SB

Master Transpose. When the entry is selected, the Master Transpose for the whole instrument is automatically changed (unless the Master Transpose is locked).

Note: *The Master Transpose value saved with the SongBook entry overrides any Master Transpose setting contained in the referenced Song.*

Resource Area

Write Current Resource

When checked, a reference to the selected resource is saved with the entry when pressing Write. Saved resources are:

- the latest selected Style; this also saves the associated Pads and STSs.
- the SMF or KAR file assigned to Sequencer 1, and shown on the right of this parameter; Pads and STSs associated to the latest selected Style are also saved.

Note: *Only the SMF or KAR file assigned to Sequencer 1 will be saved in the SongBook entry. However, when recalling the entry, the Song will be assigned to either Sequencer, depending on which one is currently free and not in play.*

When unchecked, no new resource will be saved with the entry. The original resource associated with the entry will be preserved when pressing Write.

When pressing New Song to create a new, blank entry, this parameter is automatically checked, and cannot be modified. A reference to the associated resource will be saved with the new entry.

Resource Name ▸SB

Name of the currently selected Style or Standard MIDI File. It may differ from the name of the resource already saved in the entry, shown on top of the page (see "Resource" above).

You can select a different resource, by just using the STYLE SELECT section, or the SEQ1–SELECT button on the control panel, to select a different Style or Standard MIDI File.

As an alternative, you can exit to the Style Play or Song Play mode, and select resources from there. Then, press the SONGBOOK button to return to the Book Edit page.

When you press Write, a link to the selected resource(s) is saved with the entry (provided "Write Current Resource" is selected when saving). The resource(s) will be recalled when you selected the entry it is associated to.

Write STS ▸SB

When saving a SongBook entry, and this parameter is checked, you can save a single STS or all four Style's STSs.

<STS Name> A single STS is saved to the chosen SongBook STS. The source are the Keyboard tracks, as they have been configured by selecting a Performance, Style STS, SongBook STS, or after manual editing.

When you press Write and choose the Rename/Overwrite option, only the new STS is overwritten, while the others are left untouched.

All Current Style STS

All four STSs are saved to the current SongBook entry. The source STSs are those contained in the Style currently selected in Style Play mode.

When you press Write and choose the Rename/Overwrite option, all STSs are overwritten.

STS Name ▸SB

Name of the current STS. Press the T (Text Edit) button to open the Text Edit window, and modify the name.

To STS Location

One of the four STS available for each entry, where you can save the current settings for Keyboard tracks and the Voice Processor.

Buttons

New Song

Press this button to create a new entry. Settings are copied from the currently selected Style, or from the Standard MIDI File assigned to Sequencer 1. The selected resource will be shown in the "Resource Name" field (see above).

Del Song

Press this button to delete the current entry.

Write

Press this button to open the Write Song dialog box, and save the current entry to the main list of the SongBook.

Note: *The maximum number of entries in a SongBook file is 3,000 entries.*

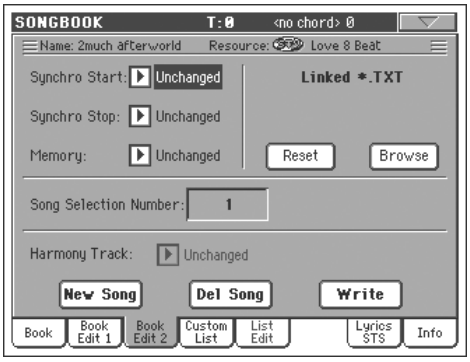
To assign a different name to the entry, press the T (Text Edit) button to open the Text Edit window.

Select an option to add the new entry to the SongBook:

- Select Rename/Overwrite to overwrite an existing entry, optionally changing its name. ***Warning:*** *The older entry will be deleted!*
- Select New Song to save a new entry to the SongBook database.

Book Edit 2

The Book Edit 2 page is where you select Style options to be memorized, link a ".TXT" file, and assign a unique number to the current entry.



Synchro Start / Synchro Stop / Memory ▸SB

The status of these functions can be memorized in a SongBook entry.

Note: *If the SongBook entry is based on a Song, Synchro Start and Synchro Stop appear in grey and cannot be modified, since they have no effect on a Song.*

Unchanged	When selecting this SongBook entry, the status of the corresponding function is left unchanged.
Off	When selecting this SongBook entry, the status of the corresponding function is turned off.
On	When selecting this SongBook entry, the status of the corresponding function is turned on.

Linked .TXT ▸SB

You can select a text (.TXT) file, and link it to the Style or Song associated with the current SongBook entry. When you select this entry, the text file is automatically loaded.

Text files can be seen in the display and in an external monitor (provided the VIF4 Video Interface has been installed). Since there is no automatic synchronization between this kind of lyrics and the associated songs, you must scroll them manually. This can be accomplished in either of two ways:

- When a ".TXT" file is selected, a special vertical scrollbar appears in the Lyrics/STS page of the SongBook mode. Touch it to scroll through the text during the performance. See "Lyrics/STS" on page 168.
- Scrolling is also possible by means of the Text Page Down/Up command, that can be assigned to a Footswitch, EC Switch or Assignable Switch.

This section of the Book Edit 2 page contains two buttons:

Reset	Press this buttons to unlink the text file from the entry.
Browse	Press this button to open a standard File Selector, and select a ".TXT" file to be linked to the current SongBook entry.

Song Selection Number ▸SB

Here you can select a unique number (up to 9,999) to be associated to the current SongBook entry. By typing this number after pressing the SONGBOOK button again, you will be able to quickly recall an entry from the Book page (see "Numeric selection of entries" on page 163).

Assigning a number is not mandatory, but may help you to organize your entries. For example, you can use the different 100s to create a different way of categorizing your entries by genre or age.

Each number can correspond only to a single entry. You cannot assign the same number to two or more different entries. Therefore, if you try to save a modified entry without first selecting a different Song Selection Number, and select the New Song option in the Write Song dialog box, the following error message will appear:

"This entry's Song Selection Number has already been assigned. Please assign a different number".

Should this happen, you will automatically be kept in the Book Edit 2 page. While there, assign a different number (while turning the Dial or pressing the UP/DOWN buttons, you are only allowed to select numbers that are still free) and try to save the entry again.

Harmony Track

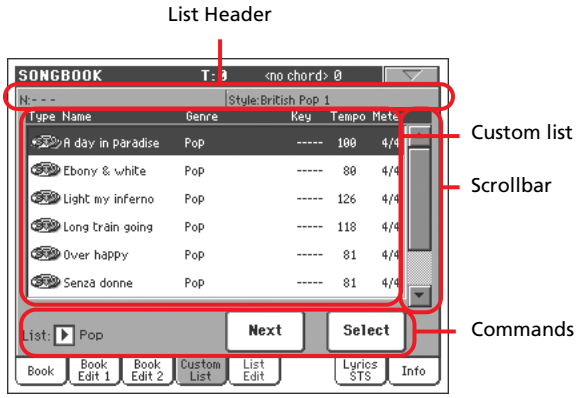
When selecting a SongBook entry (pointing to a Standard MIDI File), the Harmony Track can be automatically selected.

Note: *If the entry is based on a Style, this parameter is greyed out (non-selectable).*

Unchanged	The previously selected track is left unchanged.
Track Number	The chosen track is selected when choosing the (SMF-based) SongBook entry.

Custom List

Use this page to select and use one of the available Custom Lists (contained in the "LISTDB.SBL" file saved in the same folder as the ".SBD" SongBook file). Custom Lists are lists made of entries extracted from the main SongBook list (as seen in the Book page). They allow the use of smaller, customized SongBook lists, suitable for a single gig or your own music tastes.



Hint: *You can jump to this page by keeping SHIFT pressed, and pressing the SONGBOOK button.*

List header

See "List Header" on page 162.

Custom list

List of files contained in the selected Custom List. Use the scrollbar to browse through the list.

Scrollbar

Use the scrollbar to scroll the entries.

Commands

List pop-up menu

Use this pop-up menu to select one of the available lists.

Next

Press this button to select the next entry in the list.

Hint: *You can assign this command to an Assignable Switch or Assignable Footswitch.*

Select

Press this button to confirm selection of the highlighted entry in the list. After pressing this button, the name of the selected entry appears in the left upper corner of the display ("N:").

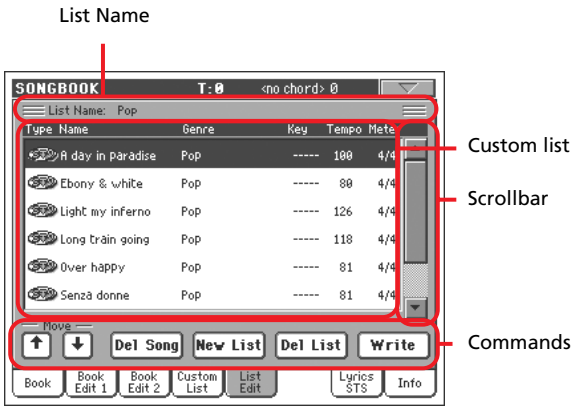
Hint: *This command is useful to browse through the list, and select an entry different than the following one in the list.*

List Edit

This page is only available after checking the "Enable List Edit" command in the page menu (see page 169).

Use this page to edit the available Custom Lists. A Custom List is a set of SongBook entries, created by selecting items from the Main List.

To add entries to a Custom List, first create or select the list to be edited in this page. Then, go to the Book page, select the entry to be added, and press the "Add to list" button. When finished adding entries, return to this page and edit the selected list.



List Name

Name of the selected list. To select a Custom List, go to the "Custom List" page and use the List pop-up menu.

Custom list

List of songs contained in the selected Custom List. Use the scrollbar to browse through the list.

Scrollbar

Use the scrollbar to scroll the entries.

Commands

Move

Use these buttons to move the selected song entry up or down in the list.

Del Song

Press this button to delete the selected song entry from the list.

New List

Press this button to create a new, empty Custom List.

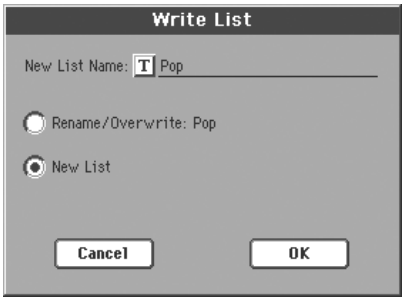
Note: *The maximum number of Custom Lists in a SongBook file is 256 lists.*

Del List

Press this button to delete the current list.

Write

Press this button to save changes to the selected Custom List.



To assign a different name to the selected list, press the T (Text Edit) button to open the Text Edit window.

Select an option to save the edited Custom List:

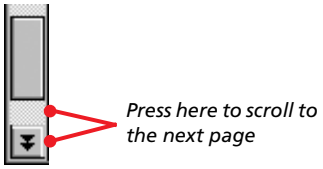
- Select Rename/Overwrite to overwrite an existing list, optionally changing its name. ***Warning:*** *The older list will be deleted!*
- Select New List to save a new Custom List in memory. This list will be available in the "Custom List" page.

Lyrics/STS

The Lyrics/STS page is where you can see Lyrics and select STSs.

When a ".TXT" file is associated to the current song, a vertical scrollbar appears, allowing you to scroll to the previous or former text page during the performance.

Note: *You cannot scroll a single line of text at a time; you always scroll by a whole page of text, either if you press on the scrollbar or one of the small scrolling arrows.*



Lyrics as text files associated to a SongBook entry

Lyrics can be associated to each SongBook entry (either Style or Song-based) as a ".TXT" file. See "Linked .TXT" on page 166 for more information on this issue.

As as consequence, there are five ways of seeing Lyrics on the Pa800:

- In Song Play mode, you can see lyrics contained in a Standard MIDI File as Lyrics events. To see this kind of lyrics you must press the Lyrics tab in the Song Play mode.
- In Song Play mode, you can see lyrics contained in a ".TXT" file with the same name of the Song file, contained in the same folder as the Song. To see this kind of lyrics you must press the Lyrics tab in the Song Play mode.
- In SongBook mode, you can see lyrics contained in a Standard MIDI File as Lyrics events. To see this kind of lyrics you must press the Lyrics/STS tab in the SongBook mode.
- In SongBook mode, you can see lyrics contained in a ".TXT" file associated with a Style-based SongBook entry. To see this kind of lyrics you must press the Lyrics/STS tab in the SongBook mode.
- In SongBook mode, you can see lyrics contained in a ".TXT" file associated with a Song-based SongBook entry. To see this kind of lyrics you must press the Lyrics/STS tab in the SongBook mode.

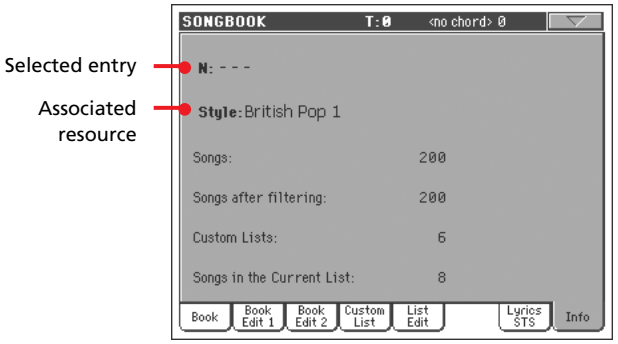
In the case of Song-based entries, this is the priority of lyrics data shown in the display:

i) TXT file associated with the entry, *overriding…*
ii) TXT file contained in the same folder as the Standard MIDI File, recalled by the entry, *overriding…*
iii) Lyrics events contained in the Standard MIDI File.

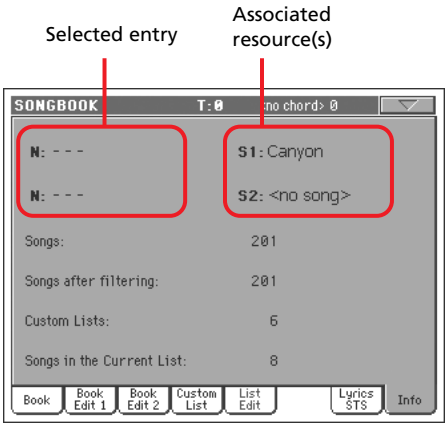
Info

Use the Info page to see the name of the selected entry, the associated resource(s), the total number of Songs in the SongBook, the number of filtered entries, the number of available Custom Lists, and the number of Songs in the current list.

- In case of an entry based on a Style:



- In case of an entry based on Standard MIDI Files:



Selected entry

This parameter shows the currently selected entry. If it is blank (---), the latest selected entry has been modified, or no entry has been selected yet.

Associated resource

Style or Standard MIDI File associated to the selected entry.

Song number

Total number of entries in the SongBook list.

Filtered Song number

This parameter shows the number of entries shown in the Book page, after applying the selected filter. If no filter is selected, this matches the total number of entries in the SongBook list (see previous parameter).

Custom List number

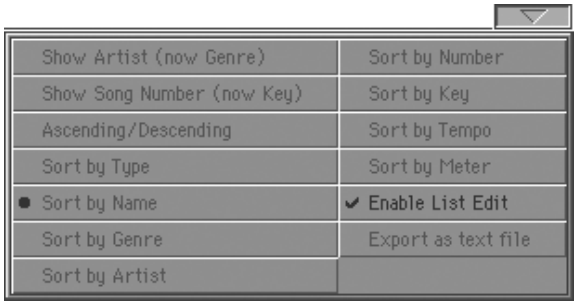
This parameter shows the number of available Custom Lists.

Songs in the Current List

Number of entries in the selected Custom List.

Page menu

Press the page menu icon to open the menu. Press a command to select it. Press anywhere in the display to close the menu without selecting a command.



Artist/Genre

Select this command to toggle between the Artist and Genre column on the SongBook list, appearing in the Book and Custom List page.

Ascending/Descending

Select this command to toggle between the ascending and descending view order of the SongBook list. The sorting order is selected with one of the following commands.

Sort by Type/Name/Genre/Artist/Key/Tempo/Meter

Select one of these command to select the sorting order. The selected option is shown in red above the entry list.

Enable List Edit

Select this command, and make the checkmark appear, to make the List Edit page available.

Export as text file

Select this command to open the Export dialog box, and save the SongBook or Custom List as a text file. The selected filtering will be applied to the exported list, assuming the Filter button is checked.

The dialog box is a little different, depending on the page where you selected this command.

- Selected from the Book page:

- Selected from the Custom List page:

Press the T (Text Edit) button to open the Text Edit window and assign a name to the text file to be saved to a storage device.

Then, select either the internal SSD-U memory or the hard disk to save the file.

- Press OK to confirm.

Sequencer operating mode

The Sequencer operating mode is the full-featured onboard sequencer, where you can create a Song from scratch, or edit it. You can also use this mode to edit the initial parameters of a Standard MIDI File, either made with an external sequencer or with Pa800's own sequencer.

You can save the new or edited Song as a Standard MIDI File (SMF, i.e., a file with the ".MID" extension), and play it back either in Song Play or Sequencer mode – or on any external sequencer.

Transport controls

To play back a Song, use SEQUENCER 1 transport controls (i.e., the one on the left side of the SEQUENCER area). While in Sequencer mode, you can only use Sequencer 1 controls. Sequencer 2 controls are deactivated. See "SEQUENCER 1 TRANSPORT CONTROLS" on page 14 for more information.

The Songs and the Standard MIDI File format

The native Song format for Pa800 is the Standard MIDI File.

When saving a Song as a SMF, an empty measure is automatically inserted to the beginning of the Song. This measure contains various Song initialization parameters.

When an SMF is loaded, the empty measure is automatically removed.

Songs and Voice Processor Presets

You can use the Voice Processor while in Sequencer mode. For this, just two settings are needed:

- Select the Song track where you are recording chords for the Voice Processor (see "Harmony Track" on page 192).
- Select the desired Voice Processor Preset (in the Voice Processor Preset section of the Global mode, see page 214).

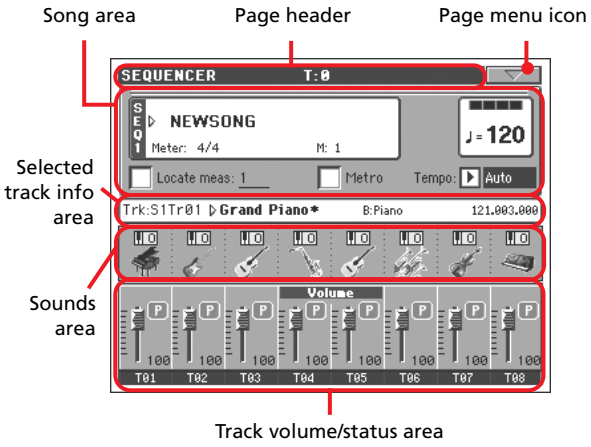
Sequencer Play - Main page

Press SEQUENCER to access this page from another operating mode. In this page you can load a Song, and play it back using the transport controls for SEQUENCER 1 (see "Transport controls" above).

Note: *When switching from Style Play to Sequencer mode, the Sequencer Setup is automatically selected, and various track parameters may change.*

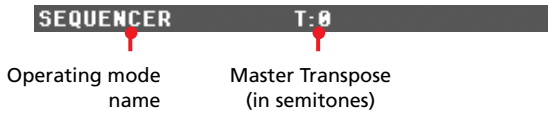
To return to this page from one of the Sequencer edit pages, press the EXIT or SEQUENCER button.

To switch between Song tracks 1-8 and 9-16, use the TRACK SELECT button.



Page header

This line shows the current operating mode, transposition and recognized chord.



Operating mode name

Name of the current operating mode.

Master Transpose

Master transpose value in semitones. This value can be changed using the TRANSPOSE buttons on the control panel.

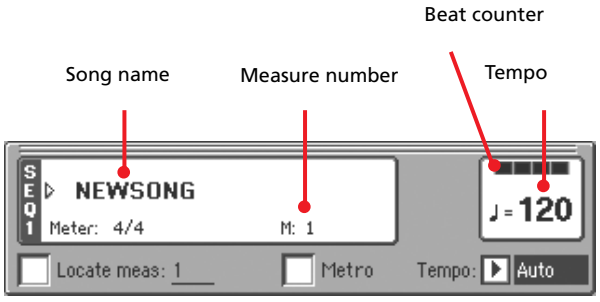
Note: *Transpose may be automatically changed when loading a Standard MIDI File generated with an instrument of the Korg Pa series. The Master Transpose Lock parameter in the Global (see "General Controls: Lock" on page 199) has no effect on the Sequencer.*

Page menu icon

Press the page menu icon to open the menu. See "Page menu" on page 192 for more information.

Song area

This is where the Song name is shown, together with its tempo and meter parameters, and the current measure.

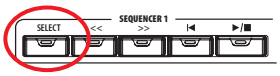


Song name

Displays the name of the selected Song. "NEWSONG" means that a new (blank) Song is selected, and you can record it.

Touch the Song name to make the Song Select window appear, allowing for selection of a different Song (see "Song Select window" on page 80).

To select a Song, you can also press the SELECT button in the SEQUENCER 1 section of the control panel. Press SELECT a second time to select a Song by dialing in its ID number (see "Selecting a Song by its ID number" on page 81).



Meter

Current Time Signature.

Measure number

Current measure number.

Tempo

Metronome tempo. Select this parameter and use the TEMPO/VALUE controls to change the tempo. As an alternative, when a different parameter is selected, or you are in a different page, keep the SHIFT button pressed and use the DIAL to change the tempo of the sequencer.

Locate measure

When checked, the measure shown by this parameter is a temporary start point of the song, instead of measure 1. When you press the |◀ (HOME) button, or use the << (REWIND) button to go back to the beginning, the Song returns to this point.

Metro

Check this box to turn the metronome on during playback.

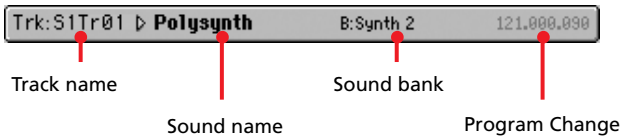
Tempo (Tempo mode)

Use this menu to select the Tempo change mode.

Manual	In this mode, you can change the Tempo using TEMPO/VALUE section controls. The Song will be played back using the manually selected tempo.
Auto	The Tempo recorded to the Song will be used.

Selected track info area

This line lets you see the Sound assigned to the selected track. Not only it is shown on the main page, but also in several edit pages.



Track name

Name of the selected track.

Sound name

Sound assigned to the selected track. Press anywhere in this area to open the Sound Select window, and select a different Sound.

Sound bank

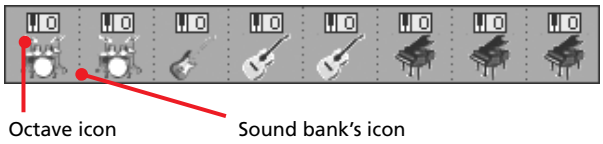
Bank the selected Sound belongs to.

Program Change

Program Change number sequence (Bank Select MSB, Bank Select LSB, Program Change).

Sounds area

This area lets you see Sounds and octave transposition for the eight tracks currently displayed.



Song track octave transpose

Non editable. Octave transpose of the corresponding track. To edit the octave transpose, go to the "Mixer/Tuning: Tuning" edit page (see page 92 for programming information).

Sound bank's icon

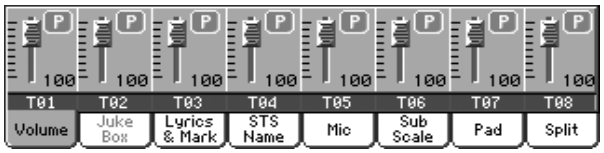
This picture illustrates the bank the current Sound belongs to. Touch an icon a first time to select the corresponding track (detailed information are shown on the Selected Track Info area, see above). Touch it a second time to open the Sound Select window.

Track volume/status area

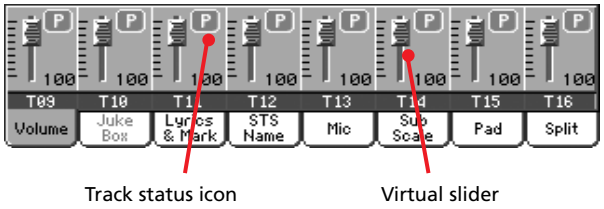
This area is where you can set the volume of each Song track, and mute/unmute tracks.

Use the TRACK SELECT button to switch between Song Tracks 1-8 and Song Tracks 9-16 views.

The ***Song Tracks 1-8 view*** shows individual Song tracks 1-8:



The ***Song Tracks 9-16 view*** shows individual Song tracks 9-16:



Virtual slider (track volume)

Virtual sliders are a graphical display of each track's volume. Touch the track's area to select a track, and use TEMPO/VALUE controls to change the value.

Track status icon

▸SONG ▸GBL[Seq]

Play/mute status of the current track. Select the track, then press this area to change the track status. The status of Song tracks is saved when saving the Song.

Play status. The track can be heard.

Mute status. The track cannot be heard.

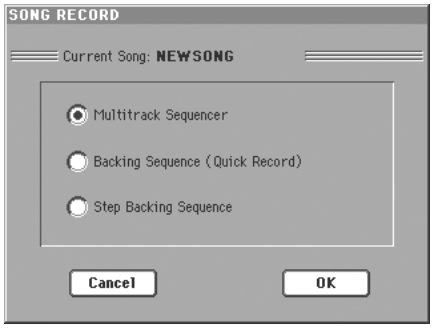
Track names

Under the sliders, a label for each track is shown. Use the TRKACK SELECT button to switch between tracks 1-8 and 9-16.

T01…T16 Song tracks.

Entering Record mode

To enter Record mode, press the RECORD button while you are in Sequencer mode. The following dialog box will appear:



Select one of the three available recording options and press OK (or Cancel if you don't want to enter Record mode).

Multitrack Sequencer

Full-featured sequencer. Select this option for classic multitrack recording. (See "Record mode: Multitrack Sequencer page" on page 173).

Backing Sequence (Quick Record)

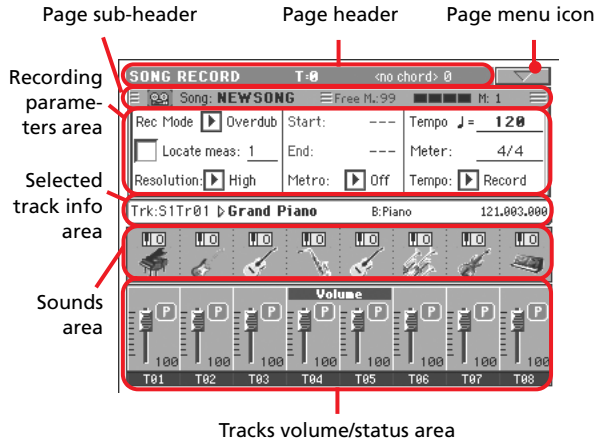
Easy way of recording. Just play with Styles, and record your realtime performance.

Step Backing Sequence

Step-record. Edit chords and controls for the Style. Very useful if you are not a keyboard player.

Record mode: Multitrack Sequencer page

While in Sequencer mode, press the RECORD button and select the "Multitrack Sequencer" option. The Multitrack Sequencer page appears.



See "Multitrack recording procedure" on page 174 for information on the record procedure.

Page header

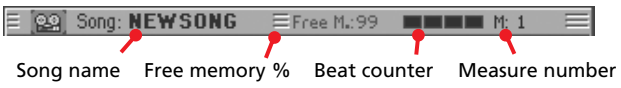
See "Page header" on page 170.

Page menu icon

See "Page menu icon" on page 171.

Page sub-header

This area shows some performing info on the Song.



Song name

Name of the Song in record.

Free memory %

Percentage of remaining memory available for recording.

Beat counter

This indicator shows the current beat inside the current measure.

Measure number

Current measure you are recording.

Recording parameters area

Rec mode (Recording mode)

Set this parameter before starting record, to select a recording mode.

Overdub — The newly recorded events will be mixed to any existing events.

Overwrite — The newly recorded events will replace any existing events.

Auto Punch — Recording will automatically begin at the "Start" position, and stop at the "End" position.

Note: *The Auto Punch function will not work on an empty Song. At least one track must already be recorded.*

PedalPunch — Recording will begin when pressing a pedal set to the "Punch In/Out" function, and will finish when pressing the same pedal again.

Note: *The Pedal Punch function will not work on an empty Song. At least one track must already be recorded.*

Locate measure

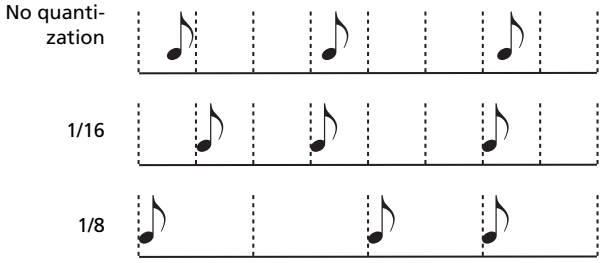
When checked, the measure shown by this parameter is a temporary start point of the song, instead of measure 1. When you press the ▶/■ (PLAY/STOP) button to stop recording, or use the << (REWIND) button to go back to the beginning, the Song returns to this point.

Resolution

Use this parameter to set the quantization during recording. Quantization is a way of correcting timing errors; notes played too soon or too late are moved to the nearest axis of a rhythmic "grid", set with this parameter, thus playing perfectly in time.

High — No quantization applied.

𝅘𝅥𝅯 (1/32)…♪ (1/8) — Grid resolution, in musical values. For example, when you select 1/16, all notes are moved to the nearest 1/16 division. When you select 1/8, all notes are moved to the nearest 1/8 division.



Start/End

Start and End locators. These parameters area available only when the "Auto Punch" recording mode is selected. They set the starting and ending points of the Punch recording.

Metro (Metronome)

This is the metronome heard during recording.

Off — No metronome click will be heard during recording. A one-bar precount will be played before starting recording.

On1 — Metronome on, with a one-bar precount before starting recording.

On2 — Metronome on, with a two-bar precount before starting recording.

Tempo

Select this parameter, and use the TEMPO/VALUE controls to set the tempo.

Note: *You can always change the Tempo, when other parameters are selected, by keeping the SHIFT button pressed, and rotating the DIAL.*

Meter

This is the basic meter (or time signature) of the Song. You can edit this parameter only when the Song is empty, i.e., before you begin recording anything. To insert a meter change in the middle of the Song, use the "Insert Measure" function (see page 190).

Tempo (Tempo mode)

This parameter sets the way tempo events are read or recorded.

Manual — Manual reading. The latest manual Tempo setting (made using the TEMPO/VALUE controls) is considered the current Tempo value. No Tempo change events will be recorded. This is very useful to record the Song much slower than its actual Tempo.

Auto — Auto reading. The Sequencer plays back all recorded Tempo events. No Tempo change events are recorded.

Record — All Tempo changes made during recording will be recorded to the Master Track.

Note: *The tempo is always recorded in overwrite mode (old data is replaced by the new data).*

Selected track info area

This line lets you see the Sound assigned to the selected track. See "Selected track info area" on page 171 for more information.

Sounds area

This area lets you see Sounds and octave transposition for the eight tracks currently displayed. See "Sounds area" on page 171 for more information.

Track volume/status area

This area is where you can set the volume of each Song track, and change track status. See "Track volume/status area" on page 172.

Track status icons

Play/mute/record status of the current track. Select the track, then press this area to change its status.

Play status. The track can be heard.

Mute status. The track cannot be heard.

Record status. After pressing ▶/■ (PLAY/STOP) to start recording, the track will receive notes from the keyboard and the MIDI IN or USB Device connector.

Multitrack recording procedure

Here is the general procedure to follow for the Multitrack Recording.

1. Press SEQUENCER to enter Sequence mode.
2. Press the RECORD button, and select the "Multitrack Sequencer" option to enter the Multitrack Record mode. Now you can prepare your recording parameters. (For more details, see "Record mode: Multitrack Sequencer page" on page 173).
3. Be sure the Overdub or Overwrite recording options is selected (see "Rec mode (Recording mode)" on page 173).
4. Set the tempo. There are two ways of changing tempo:

   • Keep the SHIFT button pressed, and use the TEMPO/VALUE controls to change the tempo.

   • Move the cursor to the "Tempo" parameter, and use the TEMPO/VALUE controls to change tempo.
5. Use the TRACK SELECT button to switch between Song Tracks 1-8 and Song Tracks 9-16, and assign the right Sound to each track (see "Sound bank's icon" on page 171).
6. Select the track to record. Its status icon will automatically change to Record (see "Track status icons" on page 174).
7. Use the "Locate measure" parameter to enter a measure where you want to start recording.
8. Press ▶/■ (PLAY/STOP) to start recording. Depending on the Metro option you selected, a 1- or 2-bars precount may play before the recording actually begins. After precount, play freely.

   • If you selected the Auto Punch recording mode, the recording will begin only when reaching the Start point.

   • If you selected the Pedal Punch recording mode, press the pedal when you want to begin recording. Press it again to finish recording.

   Note: *The Punch functions will not work on an empty Song. At least one track must already be recorded.*
9. When finished recording, press ▶/■ (PLAY/STOP) to stop the sequencer. Select a different track, and go on recording the whole Song.
10. When finished recording the new Song, either press the RECORD button, or select the "Exit from Record" command from the page menu (see page 193).

    Warning: *Save the Song to a storage device, to avoid it is lost when turning the instrument off.*

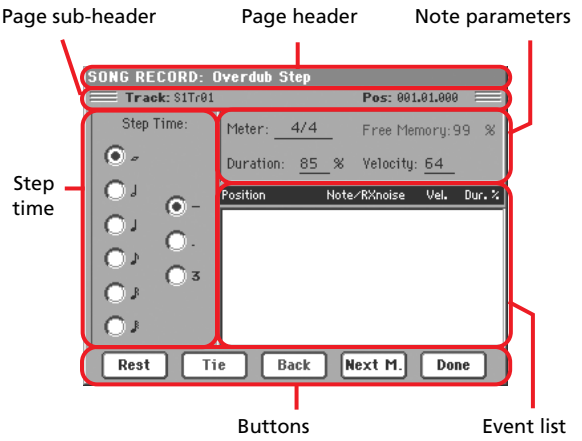
    Note: *When exiting the Record mode, the Octave Transpose is automatically reset to "0".*
11. If you wish, edit the new Song, by pressing the MENU button, and selecting the various edit pages.

Record mode: Step Record page

The Step Record allows you to create a new Song by entering single notes or chords to each track. This is very useful when transcribing an existing score, or needing a higher grade of detail, and is particularly suitable to create drum and percussion tracks.

To access this page, select the "Overdub Step Recording" or "Overwrite Step Recording" command from the page menu.

In Overdub Step Recording mode you will add to existing events, while in Overwrite Step Recording mode you will overwrite all existing events.



See "Step Record procedure" below, for information on the record procedure.

Page header

This line shows the current operating mode.

Page sub-header

Track

Name of the selected track in record.

S1Tr01…Tr16

Sequencer 1 track. In Sequencer mode, you always work with Sequencer 1.

Pos (Position)

This is the position of the event (note, rest or chord) to be inserted.

Step Time area

Step Time

Length of the event to be inserted.

𝅝 … 𝅘𝅥𝅯 Note value.

Standard (–) Standard value of the selected note.

Dot (.) Augments the selected note length by one half of its value.

Triplet (3) Triplet value of the selected note.

Note parameter area

Meter

Time signature of the current measure. This parameter cannot be edited. You can set a Meter change by using the Insert function of the Edit menu, and inserting a new series of measures with a different Meter (see "Song Edit: Cut/Insert Measures" on page 190).

Free Memory

Available memory for recording.

Duration

Relative duration of the inserted note. The percentage is always referred to the step value.

50% Staccato.

85% Ordinary articulation.

100% Legato.

Velocity

Set this parameter before entering a note or chord. This will be the playing strength (i.e., velocity value) of the event to be inserted.

Kbd Keyboard. You can select this parameter, by turning all counter-clockwise the dial. When this option is selected, the playing strength of the played note is recognized and recorded.

1…127 Velocity value. The event will be inserted with this velocity value, and the actual playing strength of the note played on the keyboard will be ignored.

Event list area

List of inserted events

Previously inserted events. You may delete the last of these events, and make it ready for a new event, by pressing the Back button in the display.

Position Position where the event has been inserted. The value is shown in the "measure.beat.tick" format.

Note/RX Noise

Name of the inserted Note or RX Noise. When entering a chord, a series of dots is shown after the name of the root note.

Vel. Velocity of the inserted event.

Dur.% Percentage duration of the inserted event.

Buttons

Rest

Press this button to insert a rest.

Tie

Press this button to tie the note to be inserted to the previous one. A note with the same pitch, and the specified length, will be created, and tied to the previous one.

Back

Goes to the previous step, erasing the inserted event.

Next M. (Next Measure)

Goes to the next measure, and fills the remaining space with rests.

Done

Exits the Step Record mode.

Step Record procedure

Here is the general procedure to follow for the Step Recording.

1. Press SEQUENCER to enter Sequencer mode.
2. Press the RECORD button, and select the "Multitrack Sequencer" option to enter the Multitrack Record mode. From the page menu, select the "Overdub Step Recording" or "Overwrite Step Recording" mode. At this point, the Step Record window will appear in the display.
3. The next event will be entered at the position shown by the Pos indicator in the upper right corner of the display.

   • If you don't want to insert a note at this position, insert a rest instead, as shown in step 5.

   • To jump to the next measure, filling the remaining beats with rests, press the Next M. button in the display.
4. To change the step value, use the Step Time parameters.
5. Insert a note, rest or chord at the current position.

   • To insert a single note, just play it on the keyboard. The inserted note length will match the step length. You may change the velocity and relative duration of the note, by editing the Velocity and Duration parameters. See "Velocity" and "Duration" on page 175.

   • To insert a rest, just press the Rest button in the display. Its length will match the step value.

   • To tie the note to be inserted to the previous one, press the Tie button in the display. A note will be inserted, tied to the previous one, with exactly the same pitch. You don't need to play it on the keyboard again.

   • To insert a chord or a second voice, see "Chords and second voices in Step Record mode" on page 114 of the "Style Record mode" chapter.
6. After inserting a new event, you may go back by pressing the Back button in the display. This will delete the previously inserted event, and set the step in edit again.
7. When finished recording, press the Done button in the display. The main page of the Multitrack Recording mode will appear again.
8. From the main page of the Multitrack Recording mode, either select the "Exit from Record" command from the page menu, or press the RECORD button to exit the Record mode. While in the main page of the Sequencer mode, you may press the ▶/■ (PLAY/STOP) button in the SEQUENCER 1 section to listen to the Song, or select the Save Song command from the page menu to save the Song to a storage device (see "Save Song window" on page 194).

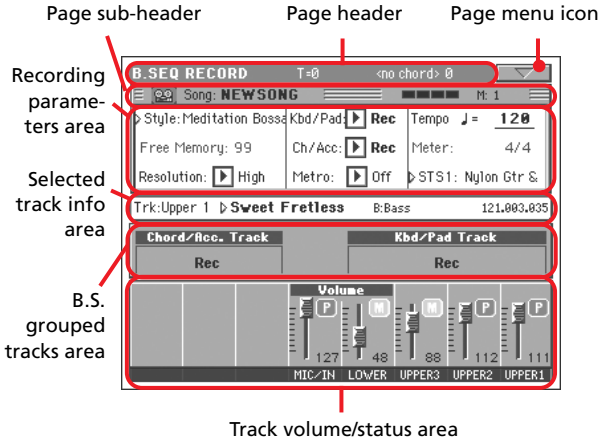
Chords and second voices

With Pa800, you are not obliged to insert single notes in a track. There are several ways to insert chords and double voices. For more information, see "Chords and second voices in Step Record mode" on page 114 of the "Style Record mode" chapter.

Record mode: Backing Sequence (Quick Record) page

Backing Sequence (Quick Record) mode allows you to quickly record your live performance with the Styles. To make things easier, just two grouped tracks are provided: ***Kbd/Pad*** (Keyboard and Pads) to record keyboard and pads, and ***Ch/Acc*** (Chords/Accompaniment) to record Style commands and chords played on the keyboard.

While in Sequencer mode, press the RECORD button and select the "Backing Sequence (Quick Record)" option. The Backing Sequence (Quick Record) page appears.



See "Backing Sequence (Quick Record) recording procedure" on page 178 for information on the record procedure.

Page header

See "Page header" on page 170.

Page menu icon

See "Page menu icon" on page 171.

Page sub-header

See "Page sub-header" on page 173.

Recording parameters area

Style

This parameter shows the selected Style. Either press it, or press one of the STYLE buttons, to open the Style Select window and select a different Style (see "Style Select window" on page 79).

Free memory

Percentage of remaining memory for recording.

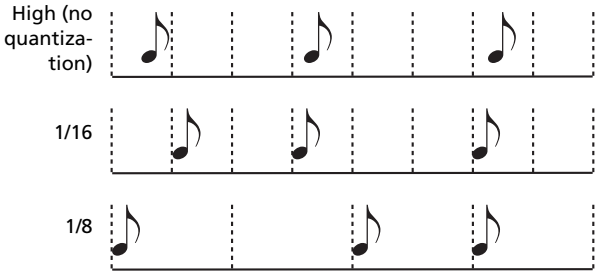
Resolution

Use this parameter to set the quantization during recording. Quantization is a way of correcting timing errors; notes played too soon or too late are moved to the nearest axis of a rhythmic "grid", set with this parameter, thus playing perfectly in time.

High — No quantization applied.

♪ (1/32)…♪ (1/8)

Grid resolution, in musical values. For example, when you select 1/8, all notes are moved to the nearest 1/8 division. When you select 1/4, all notes are moved to the nearest 1/4 division.



Chord/Acc, Kbd/Pad

These parameters let you define grouped track status during recording. This status is reflected by the big status indicator above the track sliders.

Play — The Backing Sequence track is set to play. If there are recorded data, they will be heard while recording the other Backing Sequence track.

Mute — The Backing Sequence track is muted. If this tracks has already been recorded, it will not be heard during recording of the other Backing Sequence track.

Rec — The Backing Sequence track is in record. All previously recorded data will be deleted. After pressing ▶/■ (PLAY/STOP) to start recording, the track will receive notes from the keyboard and the MIDI IN connector.

Ch/Acc: This Backing Sequence track groups all Style tracks, together with recognized chords and Style controls and Style Elements selection. After finishing recording, they will be saved as Song tracks 9-16, as in the following table:.

Chord/Acc track	Song track/Channel
Bass	9
Drum	10
Percussion	11
Accompaniment 1	12
Accompaniment 2	13
Accompaniment 3	14
Accompaniment 4	15
Accompaniment 5	16

Kbd/Pad: This Backing Sequence track includes the four Keyboard tracks and the four Pads. After finishing recording, they will be saved as Song tracks 1-8, as in the following table:

Kbd/Pad track	Song track/Channel
Upper 1	1
Upper 2	2
Upper 3	3
Lower	4
Pad 1	5
Pad 2	6

Kbd/Pad track	Song track/Channel
Pad 3	7
Pad 4	8

Metro (Metronome)

This parameter sets the metronome mode during recording.

Off — No metronome click will be heard during recording. A one-bar precount will be played before starting recording.

On1 — Metronome on, with a one-bar precount before starting recording.

On2 — Metronome on, with a two-bar precount before starting recording.

Tempo

Metronome tempo. Select this parameter and use the TEMPO/VALUE controls to change the tempo. As an alternative, when a different parameter is selected, or you are in a different page, keep the SHIFT button pressed and use the DIAL to change the tempo of the sequencer.

Meter

(Non Editable). This parameter shows the Time Signature of the selected Style for reference.

PERF or STS (Performance or STS)

This parameter shows the selected Performance or STS (depending on the latest item selected).

To select a Performance, either press it, or press one of the PERFORMANCE/SOUND buttons (provided the PERFORMANCE SELECT LED is turned on), to open the Style Select window and select a different Performance (see "Style Select window" on page 79).

To select an STS, use the four SINGLE TOUCH SETTING buttons under the display.

Backing Sequence grouped tracks area

Grouped tracks status indicators

These giant indicators show the status of the Backing Sequence grouped tracks. They reflect the status of the Kbd/Pad and Ch/Acc parameters (see "Chord/Acc, Kbd/Pad" above).

Selected track info area

This line lets you see the Sound assigned to the selected track. See "Selected track info area" on page 171 for more information.

Track volume/status area

This area is where you can set the volume of each single Keyboard track, and mute/unmute tracks.

Virtual sliders (track volume)

Graphical display of each track's volume. See "Virtual slider (track volume)" on page 172 for more information.

Individual track status icons

While you can change the status of all Keyboard tracks at once, by using the Kbd/Pad Backing Sequence track, you can also change the status of each single track. Press this icon to change the status of the corresponding individual track.

Play status. The track can be heard.

Mute status. The track cannot be heard.

Track names

Under the sliders, a label for each track is shown.

MIC/IN — Audio inputs.

UPPER1…3 — Upper tracks.

LOWER — Lower track.

Backing Sequence (Quick Record) recording procedure

Here is the general procedure to follow for the Backing Sequence (Quick) Recording.

1. Press SEQUENCER to enter the Song mode.
2. Press the RECORD button, and select the "Backing Sequence (Quick Record)" option to enter the Backing Sequence (Quick Record) mode. Now you can prepare your recording parameters. (For more details, see "Record mode: Backing Sequence (Quick Record) page" on page 177).
3. The latest selected Style is currently selected. If it is not the right one, select a different Style to start recording with. (See "Style Select window" on page 79).
4. The latest selected Performance or STS is currently selected. If you prefer, select a different Performance or STS. (See "Performance Select window" on page 78, and "STS Select" on page 80).
5. Select the status of the Backing Sequence grouped tracks, using the Kbd/Pad and Ch/Acc parameters. (Kbd/Pad stays for Keyboard and Pads; Ch/Acc stays for Chord and Accompaniment, i.e. the Style tracks). To record all you play on the keyboard, plus the automatic accompaniment, leave their status to Rec (see "Track status icons" on page 174).

   Warning: *Tracks set to REC are automatically overwritten when starting recording. Set a track to the PLAY or MUTE status, when you don't want to delete it. For example, if you are recording a keyboard part on an existing Style track, set the Ch/Acc parameter to PLAY, and the Kbd/Pad track to REC.*

6. Start recording by pressing the left ▶/■ (PLAY/STOP) button or the START/STOP button.

   • By pressing the left ▶/■ (PLAY/STOP) button (or the START/STOP button), you can record a keyboard intro with no Style playing. After a count-in (see "Metro (Metronome)" on page 178), you can start recording.

   Play a solo intro, then start the auto-accompaniment by pressing the START/STOP button.

• By pressing the START/STOP button you can start the Style right at the beginning of the Song.

Since you can use any Style control, you could start with the usual combinations (INTRO, ENDING, FILL… see "Selecting and playing a Style" on page 43 for more information).

Note: *While in Backing Sequence mode, you can't record the SYNCHRO, TAP TEMPO/RESET, MANUAL BASS, ACCOMPANIMENT VOLUME controls.*

7. Play your music. While recording you can even change the Style, or stop it by pressing START/STOP or one of the ENDINGs. While recording you can even start the style again, by pressing START/STOP.
8. When finished recording your performance, press the ▶/■ (PLAY/STOP) button in the SEQUENCER 1 section. You will go back to the Sequencer Play Main page (see "Sequencer Play - Main page" on page 170).

   At this point, you may press the ▶/■ (PLAY/STOP) button in the SEQUENCER 1 section to listen to the new Song.

   You may also edit the Song by pressing the MENU button (see "Edit menu" on page 182).
9. Save the song to a storage device (see "Save Song window" on page 194).

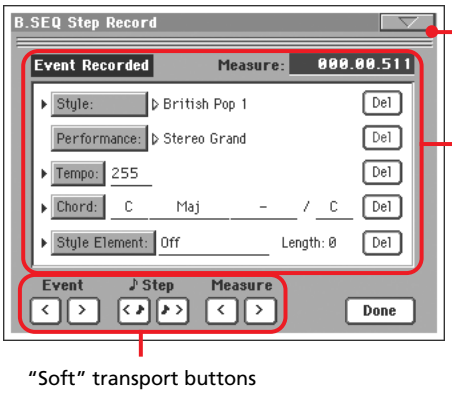
Warning: *The recorded Song is in RAM (Random Access Memory), and will be deleted when turning the instrument off, switching to the Style Play or Song Play mode, or entering Record again. If you wish to preserve it, save the Song to a storage device.*

Record mode: Step Backing Sequence page

The Step Backing Sequence mode allows you to enter single chords, to create or edit the Style (Chord/Acc) part of a Song. This mode lets you enter chords even if you are not a keyboard player, or fix any error made playing chords or selecting Style controls, during a Backing Sequence (Quick Record) recording.

In this mode, you can only edit Songs created using the Backing Sequence (Quick Record) recording mode. When saving a Song created using the Backing Sequence (Quick Record) recording mode, all Chord/Acc data is preserved, and can be loaded later, to be edited again by using the Step Backing Sequence mode.

While in Sequencer mode, press the RECORD button and select the "Step Backing Sequence" option. The Step Backing Sequence window appears.



See "Step Backing Sequence procedure" on page 181 for information on the record procedure.

Page menu icon

Press the page menu icon to open the menu. See "Step Backing Sequence page menu" on page 181 for more information.

Parameters area

Side arrow (▸)

The small arrow next to a parameter means that its value is effective at the current position. For example, if you are at the "003.01.000" position, and an arrow lights up next to the Chord parameter, this means that a chord change happens at the "003.01.000" position.

Measure

This parameter shows the current position of the Step Editor. To go to a different position within the Song, use one of the following systems:

- Select this parameter, then use the TEMPO/VALUE controls to go to a different measure.
- Use the Measure buttons in the display to move to a different measure. Use the Step buttons in the display to move in steps of 1/8 (192 ticks). Use the Event buttons in the display to jump to the next event.

The locator value is shown in the "measure.beat.tick" format.

Measure	Measure or bar number.
Beat	Divider in the Time Signature ratio (e.g., a quarter in a 3/4 time).
Tick	Smallest position value. Both Pa800 internal sequencers feature a resolution of 384 ticks per quarter.

Style

This is the latest selected Style. To insert a Style change at the current position, touch the Style name to open the Style Select window, or follow the standard selecting procedure using the buttons of the STYLE SELECT section.

Note: *Any Style Change inserted after the beginning of the measure (i.e., to a position other than Mxxx.01.000) will be effective at the following measure. For example, if a Style Change event has been inserted at M004.03.000, the selected Style will be effectively selected at M005.01.000. (This works exactly as in Style Play mode).*

Note: *When inserting a Style Change, you may also insert a Tempo Change at the same position. A Style Change will not automatically insert the Style's Tempo.*

Performance

This is the latest selected Performance. Select a Performance to recall the Style it links to. To insert a Performance change at the current position, touch the Performance name to open the Performance Select window, or follow the standard selecting procedure using the PERFORMANCE/SOUND SELECT section.

Note: *The STYLE CHANGE LED is automatically turned on when entering the Chord/Acc Step Mode. This means that selecting a Performance automatically selects the Style memorized in the Performance.*

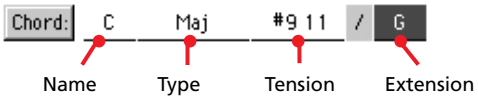
The SINGLE TOUCH and STS buttons are automatically disabled, meaning that you can't change Keyboard tracks while in Chord/Acc Step Mode.

Tempo

This is the Tempo Change parameter. To insert a Tempo Change event at the current position, select this parameter and use the TEMPO/VALUE controls to change its value.

Chord

The chord parameter is divided in four separate parts:



Select one of the parts, then use the TEMPO/VALUE controls to modify it. As an alternative, you can play a chord, and it will be automatically recognized. While recognizing a chord, the status of the BASS INVERSION button will be considered.

The lack of a chord (--) means that the accompaniment will not play at the current position (apart for the Drum and Percussion tracks). To select the "--" option, select the Name part of the Chord parameter, then use TEMPO/VALUE controls to select the very last value (C…B, Off).

Note: *If you replace a chord with a different one, please remember that the Lower track (if recorded) will not be automatically changed, and may cause a dissonance against the accompaniment.*

Style Element

This is the Style Element (i.e., a Variation, Fill, Intro, or Ending). The length of the selected Style Element is always shown by the "Length" parameter (see below).

"Off" means that the accompaniment will not play at the selected position – only Keyboard and Pad tracks will play.

Hint: *Insert a Style Element Off event exactly where the automatic accompaniment must stop (at the end of the Song).*

Length

This parameter will let you know where to place the following Style Element Change. For example, if you inserted an Intro event lasting for 4 measures, you can insert 4 empty measure after this event, and a Variation event at the end of the Intro, beginning at the 4th empty measure.

Del (Delete) button

When a side arrow (▸) is shown next to a parameter, there is an event at the current position. You can press the Del button next to it, to delete the event at the current position.

Hint: *To delete all events starting from the current position, select the "Delete All from Selected" command from the page menu (see below).*

"Soft" transport buttons

Previous or Next Event

Use these buttons to move to the previous or next recorded event.

Previous or Next Step

Use these buttons to go to the previous or next step (1/8, or 192 ticks). If an event is located before the previous or next step, the locator stops on that event. For example, if you are positioned on M001.01.000, and no event exists before M001.01.192, the > button moves to the M001.01.192 location. If an event exists on M001.01.010, the > button stops to the M001.01.010 location.

These commands are effective even if the Measure parameter is not selected.

Previous or Next Measure

Use these buttons to move to the previous or following measure. These commands are effective even if the Measure parameter is not selected.

Done button

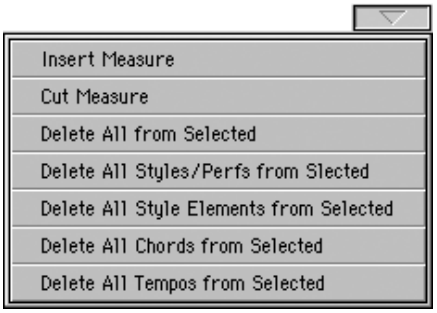
Done

Press this button to exit the Step Backing Sequence mode. All changes will be saved to memory.

Hint: *Save the Song to a storage device, by selection the "Save Song" command from the page menu, to avoid losing it when turning the instrument off.*

Step Backing Sequence page menu

Press the page menu icon to open the menu. Press a command to select it. Press anywhere in the display to close the menu without selecting a command.


Insert Measure
Cut Measure
Delete All from Selected
Delete All Styles/Perfs from Slected
Delete All Style Elements from Selected
Delete All Chords from Selected
Delete All Tempos from Selected

Insert Measure

Use this command to insert an empty measure starting from the current measure. All Chord/Acc events contained in the current measure will be moved to the following measure. The event at the Mxxx.xx.000 position (i.e., exactly at the beginning of the measure, like a Time Signature or Style change) will not be moved.

Cut Measure

Use this command to delete the current measure. All Chord/Acc event contained in the following measures will be moved one measure back.

Delete All from Selected

Use this command to delete events of all types, starting from the current position.

Note: *All events on the very first tick (M001.01.000), like Perf, Style, Tempo, Chord, Style Element selection, cannot be deleted.*

Delete All Styles/Perfs from Selected

Delete All Styles Elements from Selected

Delete All Chords from Selected

Delete All Tempos from Selected

Select one of these commands to delete all events of the corresponding type, starting from the current position to the end of the Song. **To delete all events of the same type from the whole Song**, go back to the M001.01.000 position, and select one of these commands.

Note: *All events on the very first tick (M001.01.000), like Perf, Style, Tempo, Chord, Style Element selection, cannot be deleted.*

Step Backing Sequence procedure

Here is the general Step Backing Sequencer recording procedure.

Hint: *Before entering Step Backing Sequence mode to edit an existing Song, select the "Save Song" command from the page menu, and save the Song to a storage device. This way, you will have a copy of the Song, in case you don't like the results of your editing.*

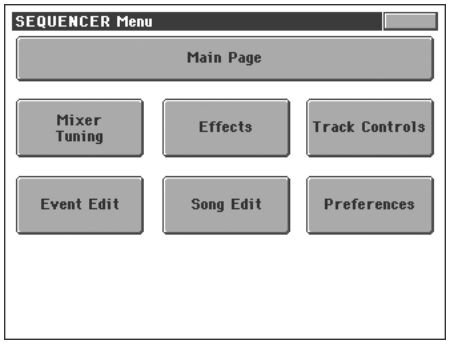
1. While in Sequencer mode, press the RECORD button, and choose the "Step Backing Sequence" recording option.
2. Select the Measure parameter, and go to the desired position in the Song, by using the TEMPO/VALUE controls. Alternatively, you can move the locator using the "soft" transport buttons in the display. See ""Soft" transport buttons" on page 180.
3. Select the parameter type (Style, Performance, Tempo…) to insert, edit or delete at the current position. If an arrow (▸) appears next to a parameter, the shown event has been inserted at the current position.
4. Use the TEMPO/VALUE controls to modify the selected event. Delete it by pressing the Del button next to the event. When editing a parameter without the arrow (▸) next to it, a new event is inserted at the current position.
5. Exit the Step Backing Sequence recording mode, by pressing the Done button in the display.
6. Press ▶/■ (PLAY/STOP) in the SEQUENCER 1 section to listen to the consequence of your editing. If they are fine, save the Song to a storage device.

Edit menu

From any page, press the MENU button to open the Sequencer edit menu. This menu gives access to the various Sequencer edit sections.

When in the menu, select an edit section, or press EXIT to exit the menu.

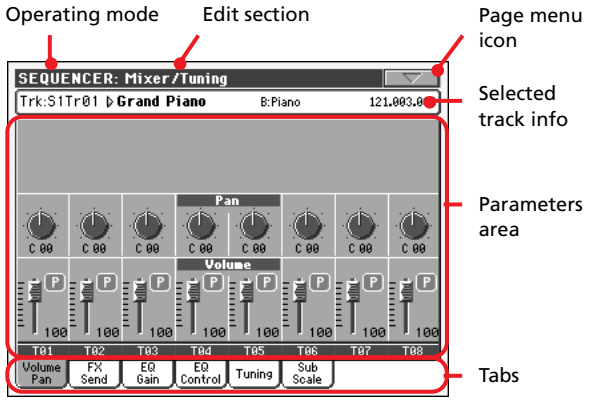
When in an edit page, press EXIT or the SEQUENCER button to go back to the main page of the Sequencer operating mode.



Each item in this menu corresponds to an edit section. Each edit section groups various edit pages, that may be selected by pressing the corresponding tab on the lower part of the display.

Edit page structure

All edit pages share some basic elements.



Operating mode

This indicates that the instrument is in Sequencer mode.

Edit section

This identifies the current edit section, corresponding to one of the items of the edit menu (see "Edit menu" on page 182).

Page menu icon

Press this icon to open the page menu (see "Page menu" on page 192).

Parameters area

Each page contains various parameters. Use the tabs to select one of the pages. For detailed information on the various types of parameters, see sections starting from page 182.

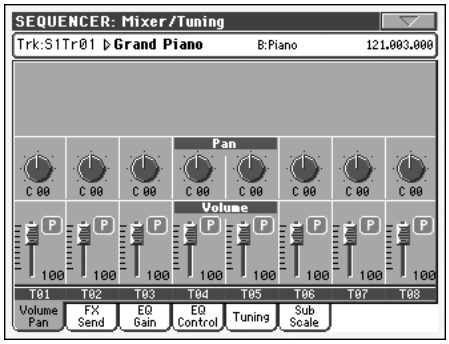
Tabs

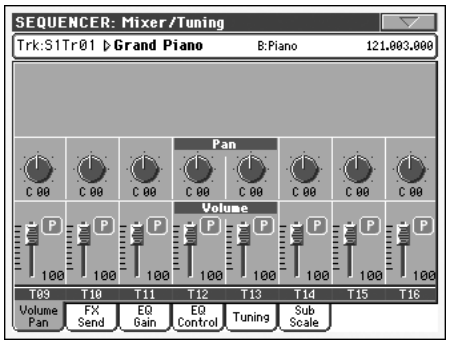
Use tabs to select one of the edit pages of the current edit section.

Mixer/Tuning: Volume/Pan

This page lets you set the volume and pan for each Song track.

Use the TRACK SELECT button to switch between Song tracks 1-8 and 9-16.





Pan ▸SONG

Track position in the stereo field.

L-64…L-1	Left stereo channel.
C 00	Center.
R+1…R+63	Right stereo channel.
Off	If the track's output status is Left&Right (normal setting), the direct (uneffected) signal is not sent to the outputs; only the FX signal is heard for this track. If the track is sent to a separate output, no FX is sent to any output. To program the output status for each track, see "Audio Output: Sty/Kbd" on page 206.

Volume ▸SONG

Track's volume.

0…127	MIDI value of the track's volume.

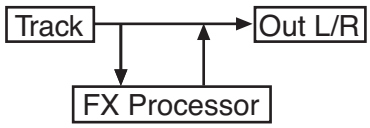
Play/Mute icon ▸SONG

Track's play/mute status.

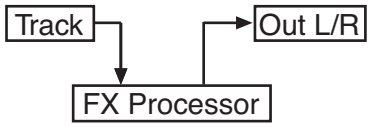
P	Play status. The track can be heard.
M	Mute status. The track cannot be heard.

Mixer/Tuning: FX Send

This page lets you set the level of the track's direct (uneffected) signal going to the Internal FX processors. The effect processors included in Pa800 are connected in parallel, so you can decide which percentage of the direct signal can be effected:

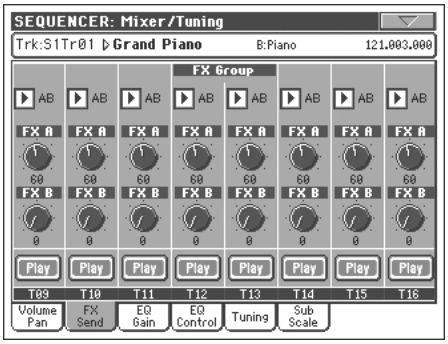


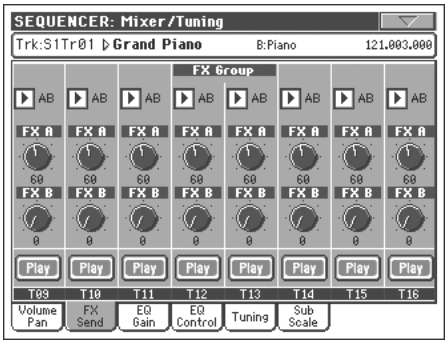
In case you want to send all of a track's signal to the effect (as when using "insert" effects, like Rotary, Distortion, EQ…), just set the Pan to Off (see "Pan" above):



There are four Internal FX processors in Sequencer mode, grouped in two pairs (AB and CD). Usually you will create Songs with only a pair (preferably AB), but you can create Songs using both FX pairs. We suggest to use A and C as reverb processors, and B and D as modulating effect processors.

Use the TRACK SELECT button to switch between Song tracks 1-8 and 9-16, and vice-versa.





FX Groups ▸SONG

Use this pop-up menu to select one of the two FX groups (AB or CD).

Send level ▸SONG

0…127 Level of the track (direct) signal sent to the effect processor.

Play/Mute icon ▸SONG

Track's play/mute status.

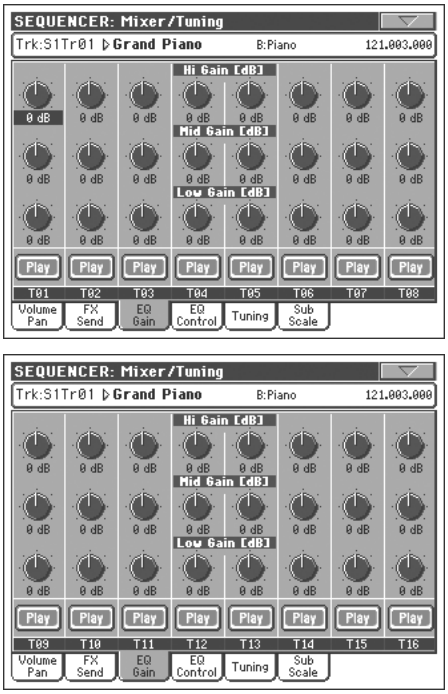
Play Play status. The track can be heard.

Mute Mute status. The track cannot be heard.

Mixer/Tuning: EQ Gain

In this page you can set the three-band equalization (EQ) for each individual track.

Use the TRACK SELECT button to switch between Song tracks 1-8 and 9-16, and vice-versa.



Hi (High) Gain

▸PERF ▸PERF^{Sty} ▸STS

This parameter lets you adjust the high frequencies equalization on each individual track. This is a shelving curve filter. Values are shown in decibels (dB).

Mid (Middle) Gain

▸PERF ▸PERF^{Sty} ▸STS

This parameter lets you adjust the middle frequencies equalization on each individual track. This is a bell curve filter. Values are shown in decibels (dB).

Low Gain

▸PERF ▸PERF^{Sty} ▸STS

This parameter lets you adjust the low frequencies equalization on each individual track. This is a shelving curve filter. Values are shown in decibels (dB).

Play/Mute icon

▸SONG

Track's play/mute status.

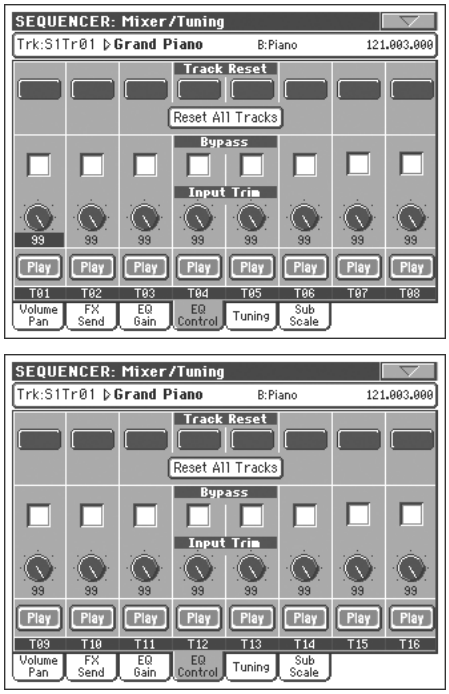
Play — Play status. The track can be heard.

Mute — Mute status. The track cannot be heard.

Mixer/Tuning: EQ Control

This page lets you reset or bypass track equalization, programmed in the previous page.

Use the TRACK SELECT button to switch between Song tracks 1-8 and 9-16, and vice-versa.



Track Reset buttons

Use these buttons to reset (i.e., "flatten") equalization for the corresponding track.

Reset All Tracks button

Press this button to reset (i.e., "flatten") equalization for all tracks.

Bypass

Check any of these checkboxes to bypass equalization for the corresponding track. When bypassed, equalization has no effect on the track, but all parameters are preserved. When the box is unchecked, equalization is activated again with the original settings.

Input Trim

This knob allows you to limit the level of the signal passing through the equalizer. Extreme equalization values can overload the audio circuits and lead to distorsion. This control lets you set equalization as desired, and at the same time avoid overloading.

Play/Mute icon

▸SONG

Track's play/mute status.

Play — Play status. The track can be heard.

Mute — Mute status. The track cannot be heard.

Mixer/Tuning: Tuning

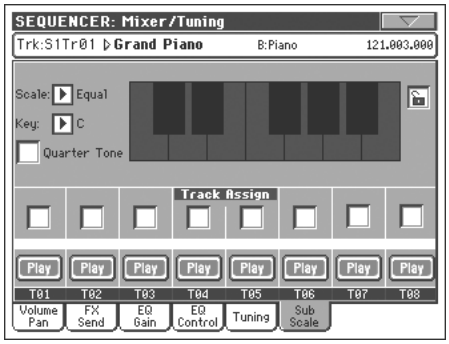
Parameters

▸SONG

See "Mixer/Tuning: Tuning" on page 92.

Mixer/Tuning: Sub Scale

This page lets you program an alternative scale for the selected tracks (via the "Track Assign" parameter). The remaining tracks (if any) use the basic scale set in Global mode (see "Main Scale" on page 198).



Note: *Quarter Tone selection and activation of the Sub-Scale on each track of a Song, can be received by MIDI (i.e., by an external sequencer or controller). Conversely, selection of Quarter Tone settings, or activation of the Sub-Scale on each track of the Song, can be sent by the Pa800 to an external MIDI recorder as System Exclusive data.*

Parameters

▸SONG

See "Mixer/Tuning: Sub Scale" on page 92.

Track Assign

▸SONG

Check the parameter corresponding to each track where the Sub-Scale must be used.

Play/Mute icon

▸SONG

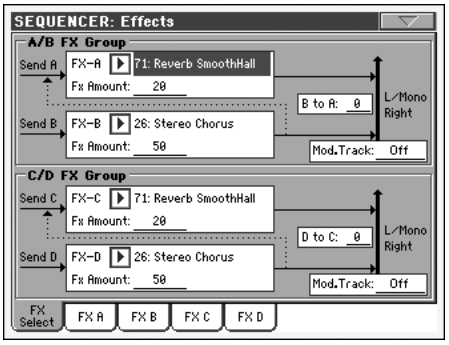
Track's play/mute status.

Play — Play status. The track can be heard.

Mute — Mute status. The track cannot be heard.

Effects: FX Select

This page allows you to select effects to be assigned to the four Internal FX processors (A-D).



Note: *When you stop the Song, or select a different Song, the default effects are selected again. You can, however, stop the Song, change the effects, then start the Song again. Save the Song to permanently change the effects.*

FX A…D

▸SONG

Effects assigned to the corresponding effect processors. Usually, A and C are reverbs, while B and D are modulating effects (chorus, flanger, delay…). For a list of the available effects, see the "Advanced Edit" addendum in the Accessory CD.

FX Amount

▸SONG

Volume of the effect, that is added to the dry (uneffected) signal.

B to A, D to C

▸SONG

Amount of the B effect going back to the input of the A effect, or of the D effect going back to the input of the C effect.

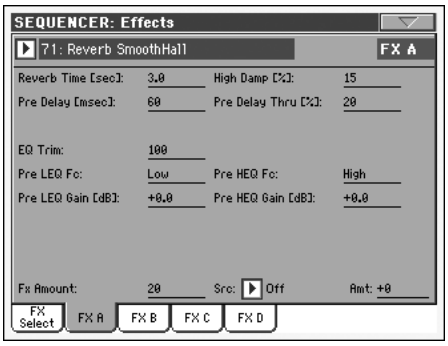
Mod.Track (Modulating Track)

▸SONG

Source track for modulating MIDI messages. You can modulate an effect parameter with a MIDI message generated by a physical controller.

Effects: FX A...D

These pages contain the editing parameters for the four effect processors. Here is an example of the FX A page, with the Reverb Smooth Hall effect assigned.



Selected effect

▸SONG

Select one of the available effects from this pop-up menu. This is equivalent to the "FX A…D" parameters found in the "Effects: FX Select" page (see above).

Parameters

▸SONG

Parameters may differ, depending on the selected effect. See the "Advanced Edit" addendum in the Accessory CD for a list of available parameters for each effect type.

Track Controls: Mode

Parameter

▸SONG

See "Track Controls: Mode" on page 94.

Track Controls: Drum Volume

Parameter

▸SONG

See "Track Controls: Drum Volume" on page 186.

Track Controls: Easy Edit

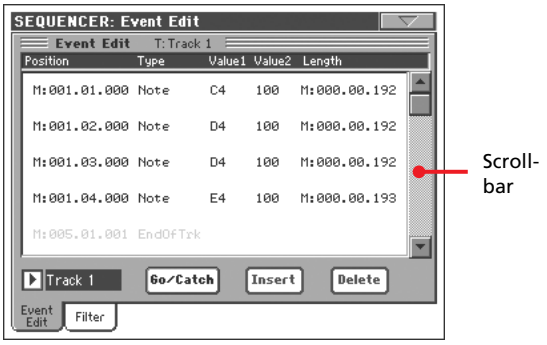
Parameter

▸SONG

See "Track Controls: Easy Edit" on page 96.

Event Edit: Event Edit

The Event Edit is the page where you can edit each single MIDI event of the selected track. You can, for example, replace a note with a different one, or change its playing strength. See also "Event Edit procedure" on page 187 for more information on the event editing procedure.



Position

Position of the event, expressed in the form 'aaa.bb.ccc':

- 'aaa' is the measure
- 'bb' is the beat
- 'ccc' is the tick (each quarter beat = 384 ticks)

You can edit this parameter to move the event to a different position. You can edit a position in either of the following ways:

(a) select the parameter, and use the TEMPO/VALUE controls to change the value, or

(b) select the parameter, then touch it again; the numeric keypad will appear. Enter the new position by dialing in the three parts of the number, separated by a dot. Zeroes at the beginning can be omitted, as well as the least important parts of the number. For example, to enter position 002.02.193, dial "2.2.193"; to enter position 002.04.000 dial "2.4"; to enter position 002.01.000, simply dial "2".

Type

Type of the event shown in the display. To edit it, select the parameter and use the TEMPO/VALUE controls to change its value.

Value 1 and 2

Values of the event shown in the display. Depending on the selected event, the value may change. This parameter also shows the (non editable) "End Of Track" marking, when the end of the track is reached.

Here are the events contained in ordinary tracks (1-16).

Type	First value	Second value
Note	Note name	Velocity
RX Noise	Note name	Velocity
Prog	Program Change number	–
Ctrl	Control Change number	Control Change value
Bend	Bending value	–
Aftt	Mono (Channel) After-touch value	–

Type	First value	Second value
PAft	Note to which the After-touch is applied	Poly Aftertouch value

And here are the events contained in the Master track.

Type	First value	Second value
Tempo	Tempo change	–
Volume	Master Volume value	–
Meter	Meter change(a)	–
Scale	One of the available pre-set Scales	Root note for the selected Scale
UScale (User Scale)	Altered note	Note alteration(b)
QT (Quarter Tone)	Altered note	Note alteration (0, 50)(b)
QT Clear (Quarter Tone Clearing)	Reset of all Quarter Tone (QT) changes	–
FXType	One of the four available FX processors	Effect number(c)
FXSend	Feedback Send (B>A or D>C)	Feedback send level

(a). Meter changes can't be edited or inserted separately from a measure. To insert a Meter change, use the Insert function in the Edit section and insert a series of measures with the new meter. Existing data can then be copied or entered to these measures
(b). To edit User Scale and Quarter Tone settings, select the first value, then select the scale's degree to edit. Edit the second value to change the tuning of the selected note of the scale.
(c). When selecting a different effect number during this edit, default settings will be assigned to this event.

To edit the event Type and Values, select the parameter and use the TEMPO/VALUE controls to change their value. In case of numeric values, you can also press them twice to open the numeric keypad.

Length

Length of the selected Note event. The value format is the same as the Position value. Edit it in the same way.

Note: *If you change a length of "000.00.000" to a different value, you can't go back to the original value. This rather uncommon zero-length value may be found in the drum and percussion tracks of Songs made in Backing Sequence mode.*

Track

Use this pop-up menu to select the track to edit.

Track 1…16 One of the ordinary tracks of the Song. These tracks contains musical data, like notes and controllers.

Master This is a special track, containing Tempo changes, Meter changes, Scale and Transpose data, and the effect parameters.

Scrollbar

Use the scrollbar to browse the event through the list. You can also scroll by using the SHIFT + DIAL combination.

Go/Catch

This is a dual-function command.

• While the sequencer is not running, it works as a Go to Measure command. Press it to open the Go to Measure dialog box:

When in this dialog box, select a target measure, and press OK. The first event available in the target measure will be selected.

• While the sequencer is running, it works as a Catch Locator command. Press it to show the event that is currently playing.

Insert

Press the Insert button in the display to insert a new event at the current shown Position. The default values are Type = Note, Pitch = C4, Velocity = 100, Length = 192.

Note: *You can't insert new events in an empty, non-recorded Song. To insert an event, you must first insert some empty measures by using the Insert Measure function (see "Song Edit: Cut/Insert Measures" on page 190).*

Delete

Press the Delete button in the display to delete the event selected in the display.

Note: *The "End of Track" event cannot be deleted.*

Event Edit procedure

Here is the general event editing procedure.

1. While in the Event Edit page, press ▶/■ (PLAY/STOP) in the SEQUENCER 1 section to listen to the Song. Press it again to stop the Song.
2. Select the Filter page, and turn "Off" the filter for the event types you wish to see in the display (see "Event Edit: Filter" on page 188 for more information).
3. Return to the Event Edit page.
4. Use the "Track" pop-up menu to select the track to edit. The list of events contained in the selected track will appear in the display.

   For more information on the event types and their values, see above.
5. Select the "Position" parameter. Use the TEMPO/VALUE controls (or press the parameter again to open the numeric keypad) to change the event's position.
6. Select the "Type" parameter and use the TEMPO/VALUE controls to change the event type. Select the "Value 1 and 2" parameters and use the TEMPO/VALUE controls (or press the parameter again to open the numeric keypad) to modify the selected value.
7. In the case of a Note event, select the Length parameter, and use the TEMPO/VALUE controls (or press the parameter again to open the numeric keypad) to change the event's length.

   • While the sequencer is not running, you may press the Go/Catch button in the display to go to a different measure (see "Go/Catch" above)

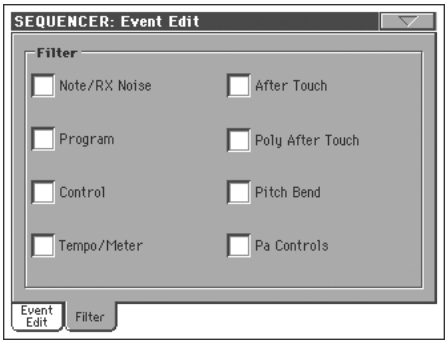
• While the sequencer is running, you may use the Go/Catch button in the display to see the currently playing event in the display (see "Go/Catch" above).

• Use SEQUENCER 1 transport controls to listen to the Song.

8. Press the insert button in the display to insert an event at the Position shown in the display (a Note event with default values will be inserted). Press the Delete button in the display to delete the selected event.
9. When the editing is complete, you may select a different track (go to step 4).
10. When finished editing the whole Song, select the Save Song command from the page menu to save the Song to a storage device. See "Save Song window" on page 194 for more information on saving a Song.

Event Edit: Filter

This page is where you can select the event types to be shown in the Event Edit page.



Turn On the filter for all event types you do not wish to see in the Event Edit page.

Note/RX Noise
: Notes and RX Noises.

Program
: Program Change events.

Control
: Control Change events.

Tempo/Meter
: Tempo and Meter changes (Master Track only).

After Touch
: Mono (Channel) Aftertouch events.

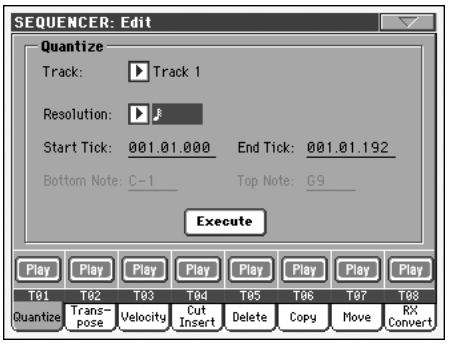
Poly After Touch
: Poly Aftertouch events.

Pitch Bend
: Pitch Bend events.

Pa Controls
: Controls exclusive of the Pa800, like the FX and Scale settings. These controls are recorded to the Master Track, and saved as System Exclusive data.

Song Edit: Quantize

The quantize function corrects any rhythm error after recording.



After setting the various parameters, press Execute to start the operation.

Track

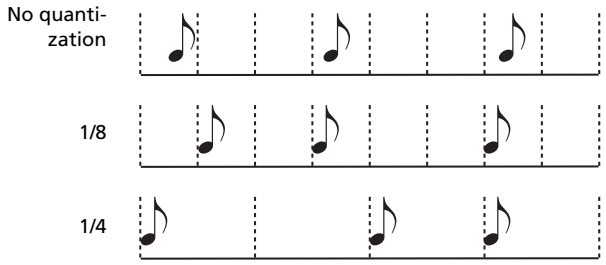
Use this parameter to select a track.

All
: Quantize will apply to all tracks.

Track 1…16
: Quantize will apply only to the selected track.

Resolution

This parameter sets the quantization value. For example, when you select ♪ (1/8), all notes are moved to the nearest 1/8 division. When you select 1/4, all notes are moved to the nearest 1/4 division.



𝅘𝅥𝅯 (1/32)…𝅗𝅥 (1/4)
: Grid resolution, in musical values. A "b…f" character added after the value means swing-quantization. A "3" means triplet.

Start / End Tick

Use these parameters to set the starting and ending points of the range to be quantized.

If you wish to select a four-measure sequence starting at the beginning of the Song, the Start will be positioned at 1.01.000, and the End at 5.01.000.

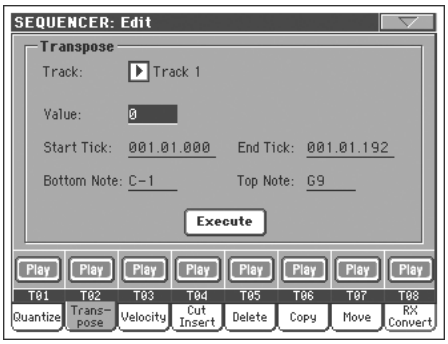
Bottom / Top Note

Use these parameters to set the bottom and top note of the keyboard range to quantize. If you select the same note as the Bottom and Top parameters, you can select a single percussive instrument in a Drum track.

Note: *These parameters are available only when a Drum track is selected.*

Song Edit: Transpose

Here you can transpose the Song, a track or a part of a track.



After setting the various parameters, press Execute to start the operation.

Track

Use this parameter to select a track.

All — All tracks selected (apart for Drum tracks).

Track 1…16 — Selected track.

Value

Transpose value (±127 semitones).

Start / End Tick

Use these parameters to set the starting and ending points of the range to transpose.

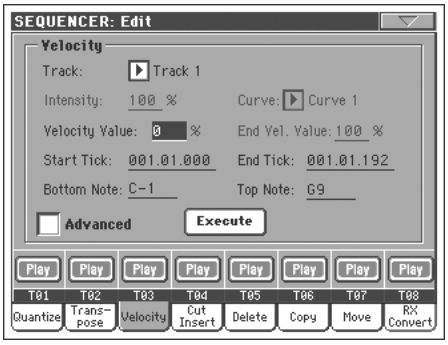
If you wish to select a four-measure sequence starting at the beginning of the Song, the Start will be positioned at 1.01.000, and the End at 5.01.000.

Bottom / Top Note

Use these parameters to set the bottom and top of the keyboard range to transpose. If you select the same note as the Bottom and Top parameters, you can select a single note, or a single percussive instrument in a Drum track.

Song Edit: Velocity

Here you can change the Velocity value for the notes. An Advanced mode is available, allowing you to select a velocity curve for the selected range. This is useful to create fade-ins or fade-outs.



After setting the various parameters, press Execute to start the operation.

Track

Use this parameter to select a track.

All — All tracks selected.

Track 1…16 — Selected track.

Value

Velocity change value.

Start / End Tick

Use these parameters to set the starting and ending points of the range to edit.

If you wish to select a four-measure sequence starting at the beginning of the Song, the Start will be positioned at 1.01.000, and the End at 5.01.000.

Bottom / Top Note

Use these parameters to set the bottom and top of the keyboard range to edit. If you select the same note as the Bottom and Top parameters, you can select a single percussive instrument in a Drum track.

Advanced

When this checkbox is checked, the “Intensity”, “Curve”, “Start Velocity Value” and “End Velocity Value” parameters can be edited.

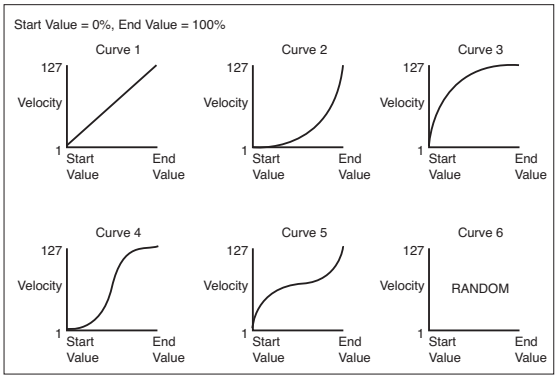
Intensity

(Only available in Advanced mode). Use this parameter to specify the degree to which the velocity data will be adjusted toward the curve you specify in “Curve”.

0…100% — Intensity value. With a setting of 0 [%], the velocity will not change. With a setting of 100 [%], the velocity will be changed the most.

Curve

(Only available in Advanced mode). Use this parameter to select one of the six curves, and to specify how the velocity will change over time.



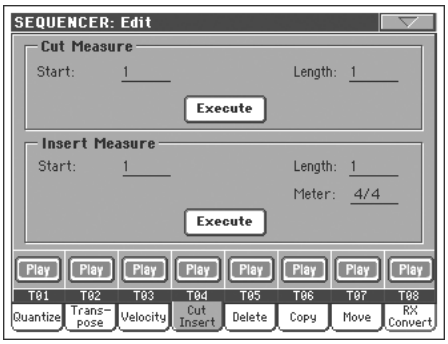
Start / End Vel. Value

(Only available in Advanced mode). Velocity change at the starting and ending ticks of the selected range.

0…100 — Velocity change in percentage.

Song Edit: Cut/Insert Measures

In this page you can cut or insert measures from the Song.



After selecting the Start and Length parameters, press Execute to start the operation.

After the Cut, the following measures are moved back, to fill the cut measures.

After the Insert, the following measures are pushed forward to accommodate the inserted measures.

Start

First measure where to begin cutting/inserting.

Length

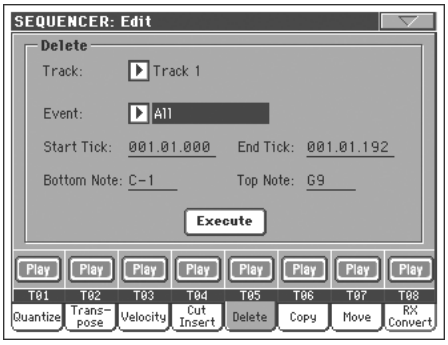
Number of measures to be cut/inserted.

Meter

Meter of the measures to be inserted.

Song Edit: Delete

This page is where you can delete MIDI events from the Song.



After setting the various parameters, press Execute to start the operation.

Track

Use this parameter to select a track.

All	All tracks selected.
Track 1…16	Selected track.
Master	Master track. This is where the Tempo, Scale and Effect events are recorded.

Event

Type of MIDI event to delete.

All	All events. Measures will not be removed from the Song, and will remain empty.
Note	All notes in the selected range.
Dup.Note	All duplicate notes. When two notes with the same pitch are encountered on the same tick, the one with the lowest velocity is deleted.
After Touch	After Touch events.
Pitch Bend	Pitch Bend events.
Prog.Change	Program Change events, excluding the bundled Control Change #00 (Bank Select MSB) and #32 (Bank Select LSB).
Ctl.Change	All Control Change events, for example Bank Select, Modulation, Damper, Soft Pedal…
CC00/32…CC127	Single Control Change events. Double Control Change numbers (like 00/32) are MSB/LSB bundles.

Start / End Tick

Use these parameters to set the starting and ending points of the range to edit.

If you wish to select a four-measure sequence starting at the beginning of the Song, the Start will be positioned at 1.01.000, and the End at 5.01.000.

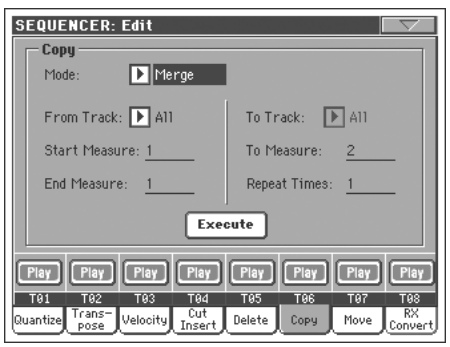
Bottom / Top Note

Use these parameters to set the bottom and top of the keyboard range to delete. If you select the same note as the Bottom and Top parameters, you can select a single note, or a single percussive instrument in a Drum track.

Note: *These parameters are available only when the All or Note options are selected.*

Song Edit: Copy

Here you can copy tracks or phrases.



After setting the various parameters, press Execute to start the operation.

Note: *If you copy too many events on the same "tick", the "Too many events!" message appears, and the copy operation is aborted.*

Mode

Use this parameter to select the Copy mode.

Merge — Copied data are merged with the data at the target position.

Overwrite — Copied data replace all data at the target position.

Warning: *Deleted data cannot be recovered!*

From Track… To Track

Use these parameters to select the source and target track to copy.

All — All tracks. The target track cannot be selected.

Track 1…16 — Selected source and target tracks.

Start Measure… End Measure

These parameters are the starting and ending measure to copy. For example, if From Measure=1 and To Measure=4, the first four measures are copied.

To Measure

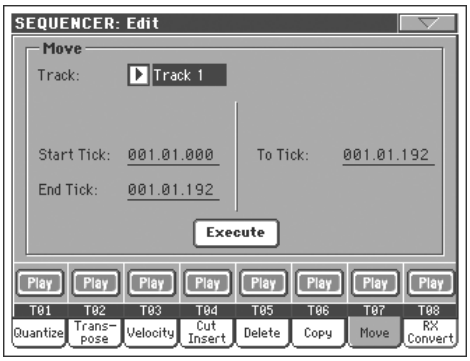
This parameter is the first of the target measures.

Repeat Times

Number of times the copy must be executed. Copies will be consecutive.

Song Edit: Move

Here you can shift a track forward or backward by just a few ticks or whole measures.



After setting the various parameters, press Execute to complete the operation.

Track

Use these parameters to select the track you want to move.

Track 1…16 — Selected track.

Start / End Tick

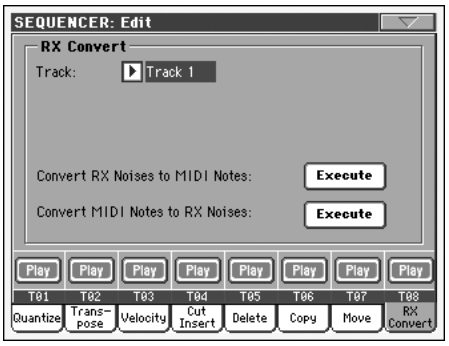
These parameters set the starting and ending point of the range to move.

To Tick

This parameter allows you to set the target starting point of the moved track.

Song Edit: RX Convert

You can use the RX Convert page to convert notes of the midifile into RX Noises, and vice-versa. This will help programming Songs on an external sequencer.



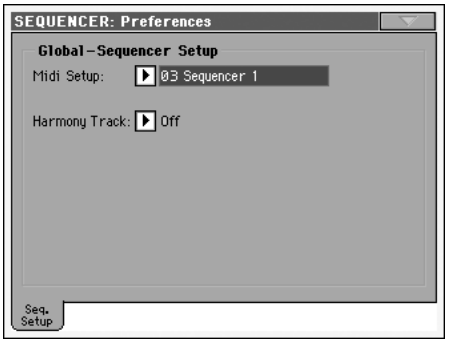
After having chosen a track to convert, press Execute to complete the operation.

Track

Use these parameters to select the track containing the notes or RX Noises you want to convert.

Preferences: Global Setup

In this page, you can select a MIDI Setup and the Harmony track for the Sequencer mode.



Note: *These settings are stored in the Sequencer Setup area of the Global file. (Parameter of this kind are marked with the* ▸GBL[Seq] *abbreviation through the manual). After changing these settings, select the Write Global-Sequencer Setup command from the page menu to save them to the Global.*

Midi Setup ▸GBL[Seq]

MIDI channels for the Sequencer mode can be automatically configured by selecting a MIDI Setup with this parameter. See "MIDI" on page 240 for more information on using MIDI Setups.

Note: *To automatically select a MIDI Setup when entering the Sequencer mode, select the Write Global-Sequencer Setup command from the page menu.*

For detailed information on MIDI Setup settings, see "MIDI Setup" on page 285.

Note: *After selecting a MIDI Setup, you can go to the Global mode and apply any change to each channel setting. To store these changes to a MIDI Setup, while still in Global mode select the Write Global-Midi Setup command from the page menu. All MIDI Setups can be freely customized and overwritten.*

Hint: *To restore the original MIDI Setups, load the original Factory data again (available on the supplied Accessory CD, or downloadable from www.korgpa.com).*

Harmony Track

▸GBL[Seq]

The Voice Processor gets the chord notes from the track selected with this parameter.

Hint: *Go to the Voice Processor Preset section of the Global mode to try different Voice Processor Presets while creating or editing a Song.*

Off — No track sends notes to the Harmony module of the Voice processor. Chords can still be received from the MIDI IN.

Seq.1-Track 1…16 — Chords are sent from one of Sequencer 1 tracks.

Page menu

Press the page menu icon to open the menu. Press a command to select it. Press anywhere in the display to close the menu without selecting a command.

Write Global-Seq. Setup

Select this command to open the Write Global-Seq. Setup dialog box, and save global settings that are unique to the Sequencer mode. (See "Write Global-Sequencer Setup dialog box" on page 193).

Load Song

Select this command to open the Song Select window, and load a Song to the sequencer. (See "Song Select window" on page 193).

Save Song

Select this command to save the new or edited Song to a storage device as a Standard MIDI File. The file is automatically added the ".MID" extension. After selecting this command, the Save Song page appears (see "Save Song window" on page 194).

Warning: *Turning the instrument off will delete the Song from memory. Save your Song to a storage device to avoid losing it.*

Warning: *The Song is also lost when switching from Sequencer to Style Play or Song Play mode, without previously saving the Song to a storage device.*

Undo

When selecting this command, the latest operation is canceled, and data are reverted to the previous situation.

Overdub Step Recording

Only available in Record mode. Select this command to enter Overdub Step Record mode. This recording mode lets you enter events one at a time, adding events to the existing events. (See "Record mode: Step Record page" on page 175).

Overwrite Step Recording

Only available in Record mode. Select this command to enter Overwrite Step Record mode. This recording mode lets you enter events one at a time, overwriting all existing events. (See "Record mode: Step Record page" on page 175).

Delete Song

Select this command to delete the Song and create a new, blank Song.

Delete Current Track

Select this command to delete the track currently selected in the Track area (see "Track volume/status area" on page 174).

Solo Track

Select the track to be soloed, and check this item. You will hear only the selected track, and the 'Solo' warning will flash on the page header.

Uncheck this item to exit the Solo function.

SHIFT Keep the SHIFT button pressed and touch one of the tracks to solo it. Do the same on a soloed track to deactivate the Solo function.

Copy/Paste FX

You can copy a single, or all four effects, between Styles, Performances, STSs and Songs. To do this, choose the "Copy FX" and "Paste FX" commands from the page menu of the Style Play, Song Play or Sequencer modes.

To copy a single effect:

1. Select the source Song, Performance, Style or STS, then

   • go to the page of the single effect you want to copy (FX A, FX B, FX C, or FX D), *or*

   • go to the Effects > FX Select page, to copy all four effects. This may be useful if you want to copy two or three of the four effects into different Performances, Styles or STSs.
2. Choose the "Copy FX" command from the page menu.
3. Select the target Performance, Style or STS, then go to the page of the single effect you want to paste (FX A, FX B, FX C, or FX D).
4. Choose the "Paste FX" command from the page menu.

To copy all four effects:

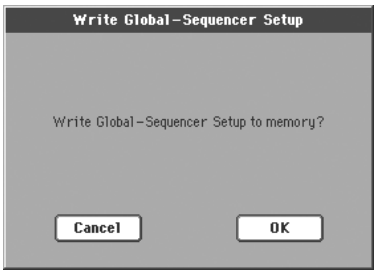
1. Select the source Performance, Style or STS, then go to the Effects > FX Select page, to copy all four effects.
2. Choose the "Copy FX" command from the page menu.
3. Select the target Performance, Style or STS, then go to the page of the Effects > FX Select page.
4. Choose the "Paste FX" command from the page menu.

Exit from Record

Only available in Record mode. Select this command to exit the Record mode, and go back to the Main page of the Sequencer Play mode (see "Sequencer Play - Main page" on page 170).

Write Global-Sequencer Setup dialog box

Open this window by selecting the Write Global-Song Setup item from the page menu. Here, you can save MIDI Setups (see "Midi Setup" on page 191), that are saved to the Global file.



Parameters saved in the Sequencer Setup area of the Global are marked with the ▸GBL[Seq] symbol through the user's manual.

Song Select window

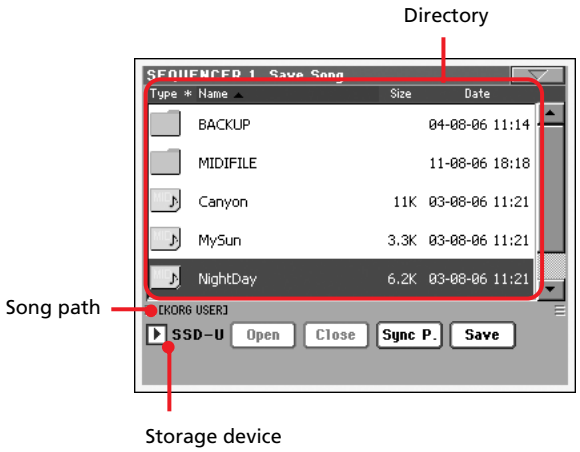
This window appears when you select the "Load Song" command from the page menu, or press the SELECT button in the SEQUENCER 1 sections on the control panel. See "Song Select window" on page 80 for details.

Save Song window

The recorded Song is contained in RAM, and is lost when turning the instrument off. **The Song is also lost when you overwrite it in Record mode, or if you confirm the warning message when switching to the Style Play or Song Play mode.** You must save to a storage device any Song you wish to preserve.

This window appears when you select the "Save Song" command from the page menu.

Press EXIT to exit from this page and go back to the main page of the Sequencer operating mode without saving the Song.

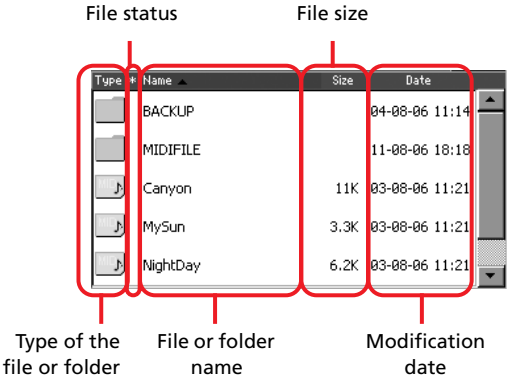


Song path

This line shows the path of the location where you are saving the Song.

Directory

This is the list of the selected device's content.



Use the scrollbar to scroll the list items.

As an alternative, you can select one of the items, and use the TEMPO/VALUE controls to scroll.

Keep the SHIFT button pressed, and press DOWN or UP, to jump to the previous or next alphabetical section.

Storage device

Use this pop-up menu to select one of the available storage devices where to save the Song.

Device	Type
SSD-U	User area of the internal SSD memory
HD	Hard disk (optional)
USB-F	Device connected to the front USB Host port
USB-R	Device connected to the rear USB Host port

The actual name (label) of the device may appear within square brackets ([]).

Open

Opens the selected folder (item whose icon looks like this:).

Close

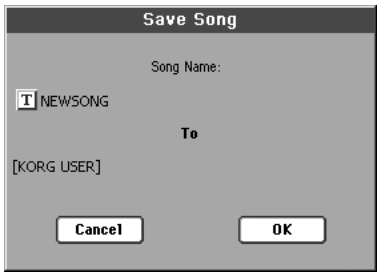
Closes the current folder, returning to the parent ("upper") folder.

Sync P. (Synchronized Path)

Press this button to see the Song assigned to the Sequencer. This is useful to quickly return to it, after you have browsed through long directories and "dug" into different folders.

Save

Press this button to open the Save Song dialog box, and save the Song to the current directory.



• If no file has been selected in the display, prior to pressing Save, the "NewSong" default name will be automatically assigned to the Song.

Note: *If a file is selected, just touch the storage device name to deselect it.*

• If a file has been selected in the display, prior to pressing Save, the name of the selected file will be automatically assigned to the Song.

In any of the above situations, press the T (Text Edit) button to edit the Song name.

Warning: *If a file with the same name is already in the current directory, a message will warn you. If you confirm, the existing file will be overwritten. Select a file before saving only if you want to overwrite it (i.e., in case you are saving changes to an existing file).*

Empty measure at the beginning of the Standard MIDI File

When saving a Song as an SMF, an empty measure is automatically inserted to the beginning of the Song. This measure contains various Song initialization parameters.

Play/Mute status saved with the Song

When saving a Song, the Play/Mute status is saved with the Song. This status is preserved also when playing back the same Song in Song Play mode.

Master Transpose saved with the Song

When saving a Song, the Master Transpose value is saved with the Song. Since this value is saved as System Exclusive data, it is preserved also when playing back the Song in Song Play mode.

Hint: *Since the Master Transpose is a global parameter, loading a Song with a non-standard transposition may result in unwanted transposing when loading other Songs that do not contain their own transposition data. To transpose a Song it is advisable to use the Transpose function in the Edit section of the Sequencer mode (see "Song Edit: Transpose" on page 189).*

You may also lock the Master Transpose, to avoid unwanted transposition. See "General Controls: Lock" on page 199 of the Global chapter.

As a general rule, you should use the Master Transpose (TRANSPOSE buttons on the control panel) when you need to transpose Keyboard tracks together with the Song. You should use the Edit mode Transpose function (see "Song Edit: Transpose" on page 189) when only the Song has to be transposed.

Note: *The Master Transpose value is always shown on the page header:*

Save Song procedure

1. If you are in Record mode, stop the sequencer and exit from the Record mode. Then go back to the main page of the Sequencer Play mode (see "Sequencer Play - Main page" on page 170).
2. Select the Save Song command from the page menu. The Save Song page appears.
3. Select the folder where you want to save the Song into. Use the Open and Close commands to browse open or close folders. Use the scrollbar to browse through the files.
4. When you are in the directory where you want to save your Song to, press the Save button in the display.

   • To **overwrite** an existing file, select it before pressing Save.

   • To **create** a new file, do not select any file before pressing Save. The "NewSong" ("NEWSONG.MID" on a storage device) name will be automatically assigned to the Song.
5. After pressing the Save button, the Save Song dialog box will appear.
6. If you like, press the T (Text Edit) button to edit the name.
7. Press OK to confirm saving, or Cancel to stop the Save operation.

Global edit mode

The Global edit environment is the place where you can set global functions, i.e. functions overriding the single Performance, STS or Style. This edit environment overlaps the current operating mode (Style Play, Song Play, Sequencer, Sound Edit).

What is it, and how the Global is structured

The Global is a file that can be written to memory (and may subsequently be saved to a storage device), containing global parameters for the whole instrument or each single operating mode.

Global parameters can be written to memory by selecting the various "Write Global…" commands from the page menus – each dedicated to one of the areas of the Global file. They can be saved to a storage device by using the ordinary Media operations.

Note: *Saving or loading a ".SET" folder also saves or loads the Global file. Parameter changing may be avoided by turning the Lock on for any single parameter (or groups of parameters in the Lock page of the Global mode, see "General Controls: Lock" on page 199).*

There are separate areas in the Global file, that may be separately written to memory, to avoid writing all global parameters at once when not needed:

- Global Setup, containing global parameters not linked to any single operating mode.
- Style Play Setup, containing global parameters for the Style Play mode, not linked to the single Performance, STS or Style.
- Song Play Setup, containing global parameters for the Song Play mode, not linked to the single Song.
- Sequencer Setup, containing global parameters for the Sequencer mode, not linked to the single Song.
- Media Preferences, containing preferences for the Media mode.
- MIDI Setup, containing the available MIDI Setups, i.e., settings for MIDI communication.
- Voice Processor Setup, containing lead voice setups for the Voice Processor.
- Voice Processor Presets, containing single presets for the Voice Processor.

Main page

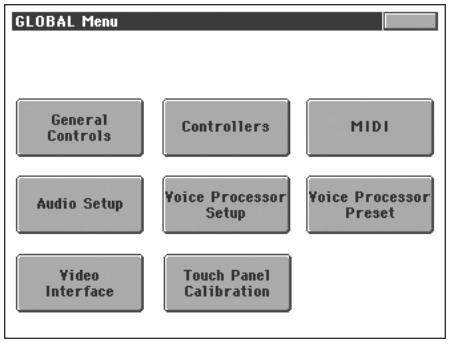
There is no main page in the Global edit mode. When pressing EXIT, you exit the Global mode, and the underlying operating mode in the background is recalled.

Edit menu

From any page of the Global mode, press the MENU button to open the Global edit menu. This menu gives access to the various Global edit sections.

When in the menu, select an edit section, or press EXIT to exit the Global mode.

When in a page, press EXIT to go back to current operating mode in the background (Style Play, Song Play, Sequencer, Sound).

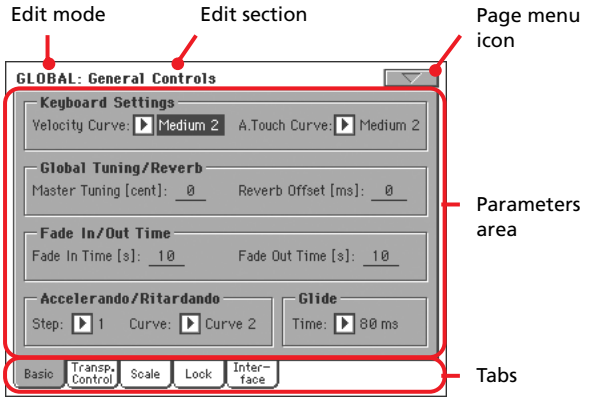


Each item in this menu corresponds to an edit section. Each edit section groups various edit pages, that may be selected by pressing the corresponding tab on the lower part of the display.

Note: *The Global mode is not available while in Record mode (Style Record, Pad Record, Song Record, Sampling).*

Edit page structure

All edit pages share some basic elements.



Edit mode

This indicates that the instrument is in Global mode.

Edit section

This identifies the current edit section, corresponding to one of the items of the edit menu (see "Edit menu" on page 196).

Page menu icon

Press this icon to open the page menu (see "Page menu" on page 210).

Parameters area

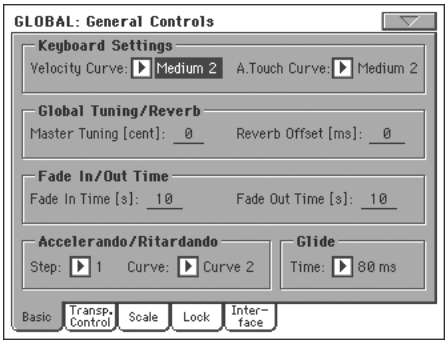
Each page contains various parameters. Use the tabs to select one of the available pages. For detailed information on the various types of parameters, see sections starting from page 197.

Tabs

Use tabs to select one of the edit pages of the current edit section.

General Controls: Basic

This page contains various general parameters, setting the status of the keyboard, the fade in/out, and the accelerando/ritardando.



Keyboard Settings

Velocity Curve

GBL Gbl

This parameter sets the sensitivity of the keyboard to your touch.

Fix — No dynamic control available. Dynamic values are fixed, as in a classic organ.

Soft1 … Hard3 — Curves, from the lightest one to the hardest one.

A.Touch Curve

GBL Gbl

This parameter sets the sensitivity of the keyboard to the pressure you apply after first pressing a key.

Soft1 … Hard2 — Curves, from the lightest to the hardest.

Off — The aftertouch is turned off.

Global Tuning/Reverb

Master Tuning

GBL Gbl

This is the master tuning of the instrument (in cents of a semitone). Use it to adapt your keyboard tuning to an acoustic instrument, for example an acoustic piano.

-50 — Lowest pitch.

0 — Standard pitch (A4=440Hz).

+50 — Highest pitch.

Reverb Offset

GBL Gbl

This is the master offset for all reverbs. Use it to adjust reverb tails to the room where you are playing. Use negative values when you are in a very reverberant room, positive values if the room is too dry.

By using this global control, you are not obliged to change the reverb time in each single Performance, STS, Style Performance, or Song.

-50 — Less reverb.

0 — Standard reverb.

+50 — More reverb.

Fade In/Out Time

These parameters allows you to set the speed for the Fade In/Out function.

Fade In Time

GBL Gbl

Time for a full fade in (from zero to maximum volume), after you press the FADE IN/OUT button.

5…20 — Fade time (in seconds).

Fade Out Time

GBL Gbl

Time for a full fade out (from maximum volume to zero), after you press the FADE IN/OUT button.

5…20 — Fade time (in seconds).

Accelerando/Ritardando

These parameters lets you adjust the speed of the Accelerando and Ritardando functions.

Step

Speed of the Tempo change (from 1 to 6). With higher values, the step change is greater, and the speed will change faster. With lower values, the step change is smaller, and the speed will change more slowly.

Curve

Accelerando/ritardando curves (from 1 to 3). Experiment the various options, to see the one that best fit your taste.

Glide

Glide is a function you can assign to a footswitch. When the pedal is pressed, affected notes on Upper tracks are bent down, according to settings for the Pitch Bend on the same tracks. When the pedal is released, notes return to the normal pitch, at the speed defined by the "Time" parameter.

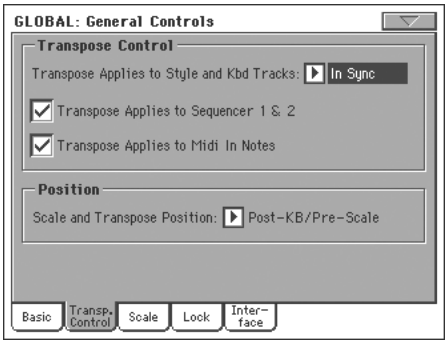
To change Pitch Bend values for each Upper track, see the "PB Sensitivity" parameter in the Style Play mode (see page 92)

Time

Time needed to notes affected by the Glide to return to the normal pitch.

General Controls: Transpose Control

This page is where you can select to which tracks the Master Transpose is applied to, and adjust some related parameter.



Hint: *When playing the keyboard while a Song is running, if you want to play the keyboard in C while seeing the original chords in the display, set to Off the "Transpose applies to Style and Kbd tracks…" parameter, and check the "Transpose applies to Sequencer 1/2" parameter.*

Transpose Control

Transpose applies to Style and Kbd tracks… ▸GBL[Gbl]

Use this parameter to turn the Master Transpose on or off, and define the way it is applied, to Style and Keyboard tracks.

Off — No Master Transpose is applied to Style and Keyboard tracks.

In Sync — When you press either the TRANSPOSE [♭] or [♯] buttons, the new transpose setting will not take effect until the first beat of the next measure is reached.

In Realtime — When you press either the TRANSPOSE [♭] or [♯] buttons, the new transpose setting will occur when the next note is played for both the Style and Keyboard tracks individually.

The next key or chord you press will sound with the new transpose setting applied. (Note that if you play a Keyboard track prior to a new chord, the Keyboard track will play in the new key as the Style will continue to play in the old key until a new chord is entered).

Transpose applies to Sequencer 1/2 ▸GBL[Gbl]

This flag lets you turn the Master Transpose on or off for the two onboard Sequencers.

Transpose applies to Midi In notes ▸GBL[Gbl]

This flag lets you turn the Master Transpose on or off for Note messages received from MIDI IN.

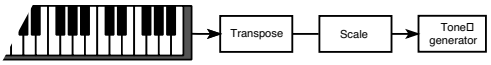
Position

Scale and Transpose position

The Scale and Transpose Position allows you to define the relation between the Scale and the Master Transpose.

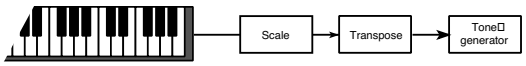
Post-KB/Pre-Scale

When this option is selected, notes will be transposed immediately after they leave the keyboard. The Scale will be applied to the transposed notes. For example, if you altered an E, and then set the Master Transpose to +1, the E key will play F, and the altered key will be E♭ (that will play an altered E).



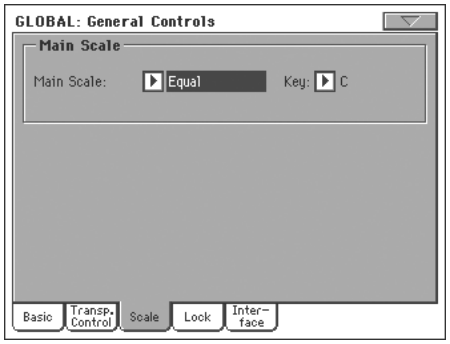
Post-KB & Scale

When this option is selected, all notes are transposed immediately before they enter the internal tone generator, or are sent to the MIDI OUT, but after the Scale. For example, if you altered an E, and set the Master Transpose to +1, the altered key will still be E (that will play an altered F).



General Controls: Scale

This page lets you select the main (or basic) scale of the instrument.



Main Scale ▸GBL[Gbl]

This parameter sets the main scale (or temperament) for the whole instrument, apart for tracks where a different sub-scale has been selected by a Performance or STS (see "Scale Mode" on page 101, Style Play mode).

See "Scales" on page 289 for a list of available scales.

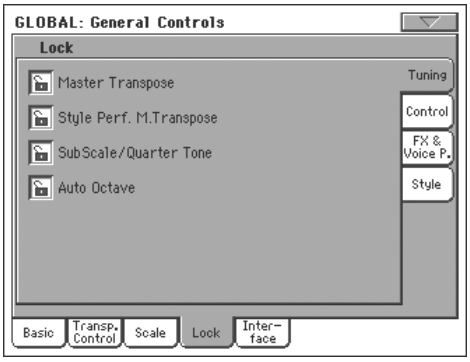
Note: *You cannot select a User scale in Global mode.*

Key ▸GBL[Gbl]

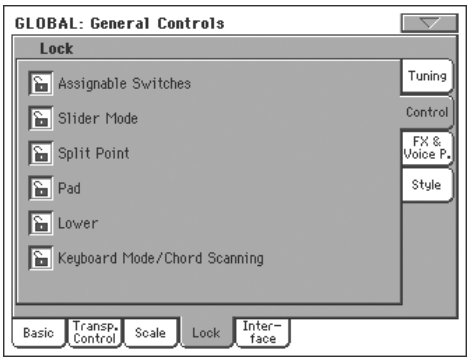
This parameter is needed by some scales to set the preferred key (see "Scales" on page 289).

General Controls: Lock

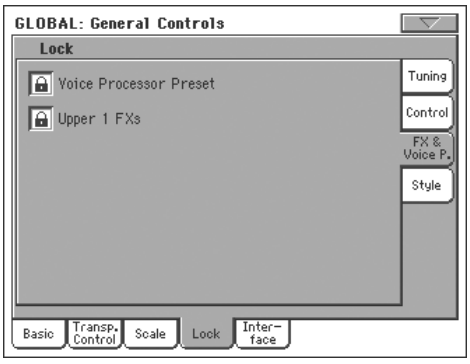
This page, split in four panes that can be selected by means of the corresponding side tabs, contains all the available locks, sometimes grouped under just a single lock. Locks prevent parameter values to be changed when loading data from a storage device, or selecting a different Performance, Style or STS.



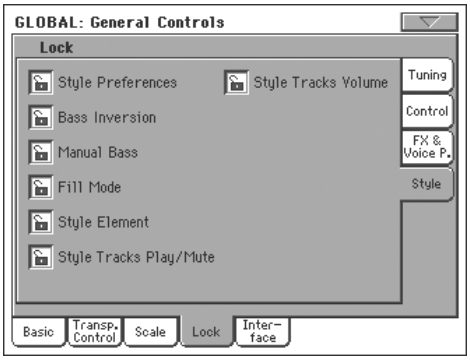
Lock–Tuning pane



Lock–Control pane



Lock–FX & Voice Processor pane



Lock–Style pane

Locks

GBL[Gbl]

All the available locks. Lock them to prevent changes due to loading or selecting different elements. These locks are also found in various other pages, next to the locked parameter.

Hint: *To save the status of the various parameters as a fixed status for the Pa800, save all the parameters to Performance 1 of bank 1 (automatically selected when turning on the instrument), and save these locks to the Global.*

Master Transpose

When locked, master transpose is not automatically changed when selecting a different Performance or Style.

(See "Master transpose" on page 83).

Style Performance Master Transpose Lock

When closed, this lock prevents a Style change to modify the Master Transpose. When open, changing a Style may also change the Master Transpose.

(See "Master transpose" on page 83).

Hint: *In order to avoid having the Master Transpose setting change when selecting a new Performance or STS, use the general Master Transpose Lock (the first parameter in this page).*

Note: *When the Master Transpose Lock is closed, this parameter has no effect. However, the Master Transpose Lock also locks the Style Performance Transpose.*

Sub Scale/Quarter Tone

When locked, selecting a Performance or STS will not change the Sub-Scale or Quarter Tone value.

(See "Sub-Scale panel" on page 88).

Auto Octave — This lock lets you decide if the instrument will automatically transpose the Upper tracks when switching between the FULL UPPER and the SPLIT Keyboard modes.

• If On, when switching to the FULL UPPER or SPLIT Keyboard Mode, the Upper tracks transposition is left unchanged.

• If Off, when switching to the FULL UPPER Keyboard Mode, the Upper tracks Octave Transpose is automatically set to "0". When switching to the SPLIT Keyboard Mode, the Upper tracks Octave Transpose is automatically set to "-1".

Assignable Switches

When locked, selecting a Performance or STS will not change the Assignable Switch assignment.

(See "Pad/Switch: Assignable Switch" on page 100).

Slider Mode — When locked, selecting a Performance or STS will not change the selected status of the SLIDER MODE button.

(See "Assignable Slider Mic" on page 202).

Split Point — When locked, selecting a Performance or STS will not change the split point.

(See "Split Point" on page 88).

Pad — When locked, selecting a Performance or STS will not change the Pad assignment.

(See "Pad/Switch: Pad" on page 100).

Lower — When this lock is closed, the Lower track remains unchanged when a different Style, Performance or STS is selected.

This is useful if, for example, you prefer to always play with the left hand muted and reserved only to playing chords for the arranger.

Hint: *If you want the same Lower settings to be used during all your shows, save your preferred Lower settings to Performance 1-1 (automatically selected on startup), then close this lock and choose the "Write Global-Global Setup" from the page menu.*

Keyboard Mode/Chord Scanning

When this lock is closed, the Keyboard Mode and Chord Scanning remain unchanged when a different Performance or STS is selected.

This is useful if, for example, you prefer to always play in Full Keyboard, with chords recognized on the whole keyboard range.

Note: *The Keyboard Mode and Chord Scanning settings are reset when switching to a different operating mode.*

Hint: *If you want the same Keyboard Mode and Lower Scanning settings to be used during all your shows, save your preferred settings to Performance 1-1 (automatically selected on startup), then close this lock and choose the "Write Global-Global Setup" from the page menu.*

Voice Processor Preset

When locked, selecting a Performance or STS will not change the Voice Processor Preset.

(See "VP Preset" on page 87).

Upper 1 FXs — In Sound mode, you can assign a Sound two effects (FX1 and FX2). When you assign a new Sound to the Upper 1 track, the FX1 and FX2 settings saved with that Sound can be automatically selected, overriding Performance/STS settings for this track. Whether Sound or Performance/STS effect parameters will be considered, depends on the status of this lock.

• If the Upper 1 FX Lock is turned on, when assigning a new Sound to the Upper 1 track, Performance/STS parameters are left untouched; selected effects, and FX Send values, are not changed.

• If the Upper 1 FX Lock is turned off, when assigning a new Sound to the Upper 1 track, Sound parameters are considered; selected effects, and FX Send values, are changed according to the Sound's stored data.

Note: *If effects associated to the selected Sound are not compatible with effects already assigned to the CD FX block, C and/or D Send values on the other Keyboard tracks will be automatically set to zero.*

For example, assume a chorus effect is assigned to the D effect processor. If the new Sound assigns a distortion effect to the D effect processor, the D Send value on the Upper 2, Upper 3, and Lower tracks will be set to zero, to avoid these tracks sound in the wrong way. This way, the Upper 1 track (usually the most important one for solo playing) will sound with the needed effect, while the other Keyboard tracks will just sound dry.

Style Preferences

When locked, selecting a Performance or STS will not change the value of parameters contained in the Style Preferences pages.

(See "Preferences: Style Preferences" on page 101, and "Preferences: Global Setup" on page 102).

Bass Inversion

When locked, selecting a Performance or STS will not change the Bass Inversion status.

(See "BASS INVERSION" on page 12).

Manual Bass — When locked, selecting a Performance or STS will not change the Manual Bass status.

(See "MANUAL BASS" on page 12).

Fill Mode — When locked, the selected Fill Mode will not change when selecting a different Performance or Style.

(See "Fill Mode (1…3)" on page 99).

Style Element — When locked, selecting a different Style does not cause selecting a different Style Element.

Style Tracks Play/Mute Lock

When closed, this lock prevents a Style or Performance change to modify the Play/Mute status of the Style tracks. This way, you can, for example, turn the bass track off during a whole show, to allow your bassist to play it live. Also, you could mute all Acc tracks, to only play with the Drum and Bass tracks.

(See "Track status icons" on page 87).

Style Tracks Volume

When this lock is closed, the volume of the Style tracks remains unchanged when a different Style or Performance is selected.

This is useful if you create your own Styles, and like to dynamically adjust the volume by using the sliders as a mixer. It is not recommended with Factory Styles, each one already mixed at its best right at the factory.

General Controls: Interface

This page contains parameters related to the way messages are shown in the display.

Help Language

Language

GBL Gbl

Use this pop-up menu to select one of the available languages for the online help system.

Change button

Press this button to apply the selected language to the user's interface.

How to select the Help language

1. Since Pa800 must be reset at the end of this procedure, be sure to first save all unsaved data.
2. While in this page, select a language from the pop-up menu.
3. The Change button will start flashing in red. Press it.
4. You will be asked if you want to save the Global, and select the new language. Press Yes to confirm. The Global will be automatically saved, and the language selected.
5. A message will advice you to reboot the Pa800. Press OK to close the message window.
6. Turn the Pa800 off, then on again.

Program Change

Show Program Change number

GBL Gbl

Check this parameter to show Program Change numbers next to Sound names in the Sound Select window.

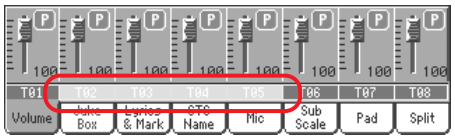
Note: *Program Change numbers are always shown in Sound Edit mode, and in the various Track Info areas.*

Track Activity

Show Track Activity

GBL Gbl

Use this parameter to turn on/off the Track Activity display. When it is turned on, you can monitor events coming from the tracks or the MIDI inputs. Incoming events are shown by the changing color of each track's label.



Here is the list of colors and their meaning:

Red	Data coming from the MIDI IN ports.
Green	Internal data, generated by the keyboard, pads, the Arranger or one of the Sequencers.
Grey	Either internally or externally generated data (or both at the same time).
Dark Blue	No data received.

Auto Select

Auto Style Select

GBL Gbl

Auto Performance/Sound Select

GBL Gbl

When one of these parameters is checked, the latest selected Style, Performance or Sound selected in a bank is immediately selected when pressing the bank button.

This way, you can assign your preferred Style, Performance or Sound to each control panel's button, and select it just with a single press.

However, the Style/Perf/Sound Select window still appears when you press one of the bank buttons, so you can select a different item if desired.

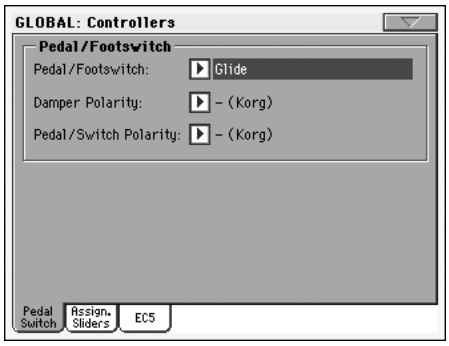
Note: *Unless you save your settings by means of the "Write Global-Auto Select Setup" page menu command, the memorized Style, Performance or Sound is reset to the first one in each bank, when turning the instrument off and then on again.*

Hint: *You can save your preferred Performances into the first location of each bank. This way, by turning on this parameter, you will select your preferred Performance at the touch of a single button.*

Also note that, by turning the "Factory Style and Pad Protect" an "Factory Sound Protect2 parameters off, you can do the same with the Styles and Sounds.

Controllers: Pedal/Switch

This page lets you select a function to the Assignable Pedal/Footswitch, and select the polarity for the Damper and Assignable Pedal/Footswitch.



See page 286 for a list of the assignable functions. The first functions are switch-type functions, while the remaining (starting from Master Volume) are continuous-like functions.

Pedal/Footswitch

▸GBL[Gbl]

Continuous pedal, or footswitch, connected to the ASSIGNABLE PDL/SW connector.

Damper Polarity

▸GBL[Gbl]

Polarity of the Damper pedal.

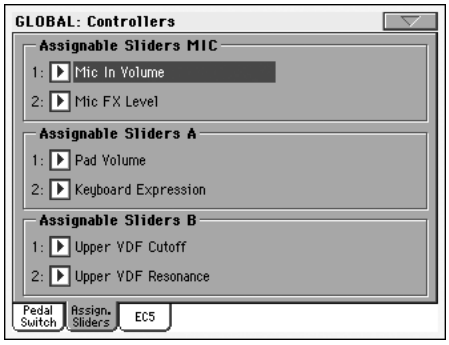
Pedal/Switch Polarity

▸GBL[Gbl]

Polarity of the Assignable pedal or footswitch.

Controllers: Assignable Sliders

This page lets you program the two Assignable Sliders. Three sets are available (Mic, A and B). You can assign the preferred set by using the SLIDER MODE button on the control panel, respectively selecting the MIC, A or B mode. The status of the SLIDER MODE button can be saved with the Performance or STS.



Assignable Slider Mic

▸GBL[Gbl]

Functions assigned to the corresponding sliders on the control panel, when the selected mode is MIC.

See “List of Assignable Pedal and Assignable Slider functions” on page 287 for a list of the assignable functions.

Assignable Slider A, B

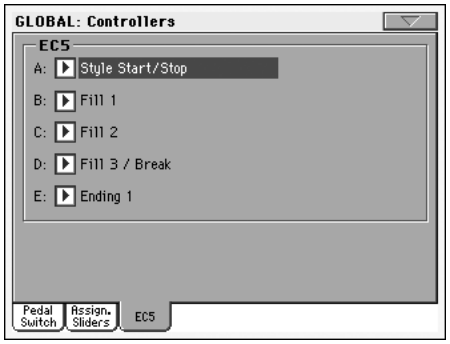
▸GBL[Gbl]

Functions assigned to the corresponding sliders on the control panel, when the selected mode is A or B.

See “List of Assignable Pedal and Assignable Slider functions” on page 287 for a list of the assignable functions. The first functions are switch-type functions, while the remaining (starting from Master Volume) are continuous-like functions. Only continuous functions can be assigned to the sliders.

Controllers: EC5

This page lets you program each of the five switches of the KORG EC5 multiswitch controller.



See “List of Footswitch and EC5 functions” on page 286 for a list of the assignable functions. The first functions are switch-type functions, while the remaining (starting from Master Volume) are continuous-like functions. Only switch functions can be assigned to the EC5 switches.

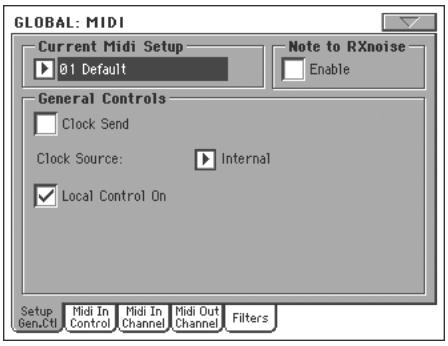
EC5-A…E

▸GBL[Gbl]

Each of the switches of a KORG EC5 multiswitch.

MIDI: MIDI Setup / General Controls

This page allows you to select a MIDI Setup, convert ordinary notes to RX Noises, and set global parameters for the MIDI communication.



Current MIDI Setup

MIDI Setup

▸GBL[Sty] ▸GBL[Sng] ▸GBL[Seq]

MIDI channels can be automatically configured by selecting a MIDI Setup. Each of them lets you assign the best values to various MIDI parameters, to allow an easier connection with a particular MIDI controller. See "MIDI" on page 240 for more information on using MIDI Setups.

A different MIDI Setup may be automatically selected when entering the Style Play, Song Play or Sequencer modes. To select a MIDI Setup for these modes, see "Midi Setup" on page 102 for the Style Play mode, "Midi Setup" on page 158 for the Song Play mode, and "Midi Setup" on page 191 for the Sequencer mode.

For detailed information on MIDI Setup settings, see "MIDI Setup" on page 285.

Note: *After selecting a MIDI Setup, you can apply any changes to each channel's settings. To store the changes in memory, select the Write Global-Midi Setup command in the page menu to save it to memory (see "Write Global - Midi Setup dialog box" on page 210).*

Hint: *To restore the original MIDI Setups, load the original Factory data again (downloadable from www.korgpa.com).*

Note to RX Noise

RX Noises are special sounds that make Sounds be more realistic. They are usually located above C7, depending on the Sound.

Enable

When this parameter is turned on, notes received from MIDI, or performed by one of the internal sequencers, in the RX Noises range, are recognized and converted to RX Noises. When off, notes are not recognized.

Note: *This parameter is automatically turned off when turning the instrument on again.*

General Controls

Use these parameters to set MIDI Clock and Local Off.

Clock Send

▸GBL[Mid]

Use this parameter to turn the clock information on the MIDI OUT or USB Device port on or off. This parameter is common to all MIDI Setups.

Note: *In Song Play mode, only the Tempo of Sequencer 1 will be sent to the MIDI OUT or USB Device port.*

Off	The Pa800 cannot send the MIDI Clock signal. You cannot slave another instrument to the Pa800, even when connected to the MIDI OUT or USB Device port.
On	The Pa800 can send the MIDI Clock signal. You can slave another instrument to the Pa800 Tempo, Start/Stop and Play/Stop commands. Connect the other instrument to the Pa800 MIDI OUT or USB Device port.

Clock Source

This parameter selects the MIDI Clock source for the Style Play and Sequencer modes.

Note: *In Song Play mode, the Internal clock is always used.*

Note: *The Clock parameter is always set to "Internal" each time you turn the instrument on.*

Internal	Internal, i.e. the clock generated by the Pa800 Sequencer 1 internal metronome.
Ext. MIDI	External from the MIDI IN port. In Style Play or Sequencer mode, the Pa800 is slaved to an external device, connected to its MIDI IN port. The Start/Stop and Play/Stop commands, as well as the metronome tempo, cannot be selected from the control panel of the Pa800. Use the external device to set the tempo and start or stop the sequencer or arranger.
Ext. USB	As the above, but referred to the USB Device port. See "Installing the Korg USB MIDI Driver" on page 295 for information on how to configure your computer for MIDI Over USB communication.

Local Control On

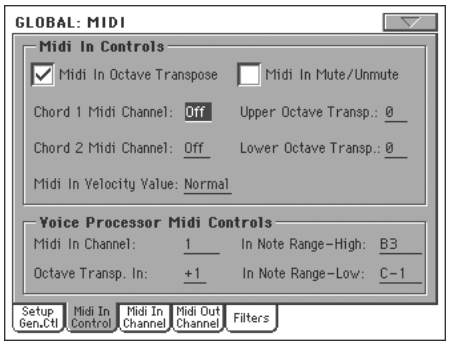
The Local parameter turns the keyboard on or off.

Note: *The Local parameter is automatically reactivated each time you turn the instrument on.*

On	When you play the keyboard, MIDI data is sent to the internal sound generator. If tracks are assigned to a MIDI OUT channel, data is also sent to the MIDI OUT or USB Device port.
Off	The keyboard is connected to the MIDI OUT, but cannot play the internal sound generator. This is very useful when working with an external sequencer, to send notes and various MIDI messages from the integrated keyboard and controllers to the external sequencer, and then let the sequencer send them back to the sound generator, without overlapping. See the MIDI chapter.

MIDI: MIDI In Control

This page lets you program general parameters for the MIDI IN, like the Chord Recognition channel and MIDI parameters for the Voice Processor.



Midi In Controls

Midi In Octave Transpose

▸GBL Mid

Use this parameter to determine if the Octave Transpose is applied also to notes received on the MIDI IN or USB Device port.

On — Notes received on the MIDI IN or USB Device port are transposed according to the Octave Transpose setting for each track.

Off — Data received on the MIDI IN or USB Device port are not transposed.

Midi In Mute/Unmute

▸GBL Mid

Use this parameter to determine if a muted track can still play data received via MIDI.

On — No data received via MIDI on a muted track can be played by Pa800.

Off — Data received via MIDI on a muted track can still play on the Pa800.

Chord 1 Midi Channel

▸GBL Mid

Chord 2 Midi Channel

▸GBL Mid

Notes entering these channels are sent to the Chord Recognition engine.

There are two separate Chord channels. This is very useful when you must send chords to Pa800 on two different channels (like with some MIDI accordions).

Upper Octave Transp (Transpose)

▸GBL Mid

Octave transposition of data received on the MIDI IN for the Upper tracks. For example, if you select the +1 value, a received C4 will play a C5 on the Pa800.

This parameter may be useful to many MIDI accordion players, whose MIDI interface may transmit on an unexpected octave.

Lower Octave Transp (Transpose)

▸GBL Mid

Octave transposition of data received on the MIDI IN or USB Device port for the Lower track. For example, if you select the +1 value, a received C4 will play a C5 on the Pa800.

This parameter may be useful to many MIDI accordion players, whose MIDI interface may transmit on an unexpected octave.

Midi In Velocity Value

▸GBL Mid

Use this parameter to set a fixed velocity (dynamics) value for all received MIDI notes. This is useful when playing the Pa800 with an organ or a MIDI Accordion.

Normal — Normal velocity values are received.

40…127 — All received velocity values are converted to the selected value.

Voice Processor Midi controls

Midi In Channel

▸GBL Mid

Notes received on this channel are sent to the Harmony section of the Voice Processor.

Octave Transpose In

▸GBL Mid

Octave transpose for all notes received via MIDI by the Harmony section of the Voice Processor.

In Note Range-High

▸GBL Mid

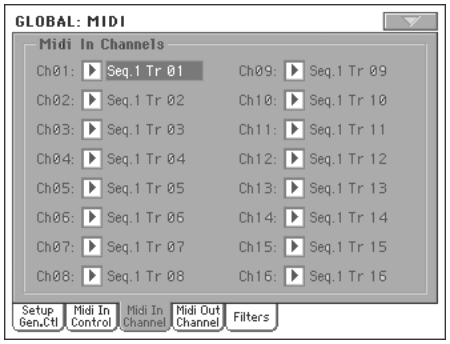
In Note Range-Low

▸GBL Mid

These parameters are the lowest and highest notes received by the Harmony section of the Voice Processor. Notes received out of this range are not recognized.

MIDI: MIDI In Channels

In this page, you can assign Pa800 tracks to any of the MIDI IN channels.



Channels

▸GBL Mid

You can assign to each channel one of the following tracks:

Off — No track assigned.

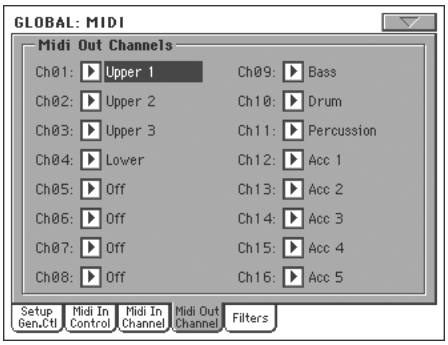
Lower — Lower track.

Upper 1…3 — One of the Upper tracks.

Drum	Drum track.
Percussion	Percussion track.
Bass	Bass track.
Acc 1…5	One of the Auto-accompaniment tracks.
Seq.1 Tr 01…16	One of Sequencer 1 tracks.
Seq.2 Tr 01…16	One of Sequencer 2 tracks.
Global	Special channel to simulate the Pa800's integrated controls (keyboard, pedals, joystick) with an external keyboard or controller. MIDI messages coming on this channel are seen as if they were generated by Pa800's integrated controllers.
Control	On this special channel, the Pa800 receives MIDI messages to remotely select Styles, Performances, STS and Style Elements. See tables on page 246 and following for more information on the received data

MIDI: MIDI Out Channels

In this page, you can assign Pa800 tracks to any of the MIDI OUT channels.



Channels

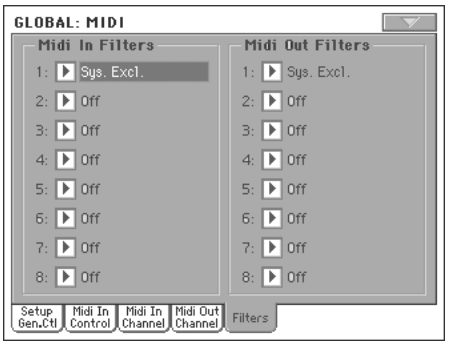
▸GBL Mid

You can assign to each channel one of the following tracks:

Off	No track assigned.
Lower	Lower track.
Upper 1…3	One of the Upper tracks.
Drum	Drum track.
Percussion	Percussion track.
Bass	Bass track.
Acc1…5	One of the Auto-accompaniment tracks.
Seq.1 Tr 01…16	One of Sequencer 1 tracks.
Seq.2 Tr 01…16	One of Sequencer 2 tracks.
Seq.1/2 Tr 01…16	Use these channels to send data generated by a track with the same name on either or both onboard sequencers at the same time.
Chord	Use this channel to send notes recognized by the Chord Recognition engine to the MIDI OUT. This is useful, for example, to control an external Harmonizer from the Pa800, using the Lower track to play chords, even if the track is muted.

MIDI: Filters

Use this page to set up to 8 filters for the MIDI data received or sent by the Pa800.



Midi In Filters

▸GBL Mid

Selected MIDI IN filters.

Off	No filter.
Pitch Bend	Pitch Bend.
MonoTouch	Mono (or Channel) After Touch.
PolyTouch	Poly After Touch.
PrgChange	Program Change.
SysExcl	System Exclusive.
All CC	All Control Change messages.
0…127	Control Change message #0…127. See "MIDI Data" on page 290 for a list of available Control Change messages.

Midi Out Filters

▸GBL Mid

Selected MIDI OUT filters. See above for information on each filter type.

Audio Output: Sty/Kbd

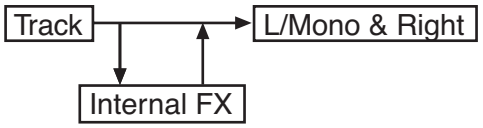
This page lets you connect Style, Keyboard and Pad tracks to the audio outputs.

Tracks

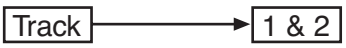
GBL Gbl

Use these parameters to assign an audio output (OUTPUT section, on the back of the instrument) to each track.

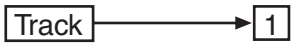
Left + Right — The selected track is connected to the Left & Right outs, in stereo. The track is also sent to the Internal FX processors (A and B for the Style and Pad tracks, C and D for the Keyboard tracks). You can set the volume using the MASTER VOLUME slider.



Out 1 + 2 — The track is connected to the 1 & 2 sub-outs, in stereo. It is not sent to the Internal FX processors. The MASTER VOLUME slider has no effect on it.



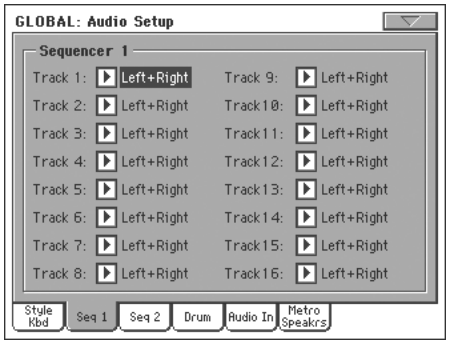
Out 1 — The selected track is connected to the sub-out 1. It is mixed to mono. It is not sent to the Internal FX processors. The MASTER VOLUME slider has no effect on it.



Out 2 — The selected track is connected to the sub-out 2. It is mixed to mono. It is not sent to the Internal FX processors. The MASTER VOLUME slider has no effect on it.

Audio Output: Seq1

This page lets you connect Sequencer 1 tracks to the audio outputs. These setting are also applied to the Sequencer mode.



Tracks

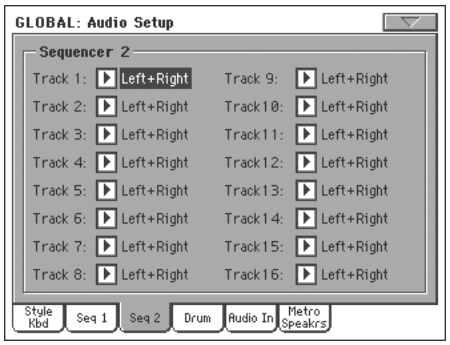
GBL Gbl

Use these parameters to assign an audio output (OUTPUT section, on the back of the instrument) to each track.

See “Audio Output: Sty/Kbd” on page 206 for more information.

Audio Output: Seq2

This page lets you connect Sequencer 2 tracks to the audio outputs.



Tracks

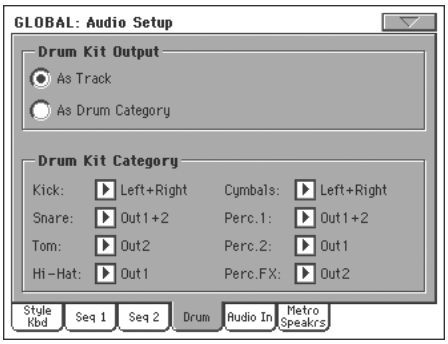
GBL Gbl

Use these parameters to assign an audio output (OUTPUT section, on the back of the instrument) to each track.

See “Audio Output: Sty/Kbd” on page 206 for more information.

Audio Output: Drums

This page lets you route Drum Kit Sounds to the audio outputs.



See "Audio Output: Sty/Kbd" on page 206 for more information about the available audio outputs.

Drum Output

▸GBL[Gbl]

This parameter lets you decide if Drum Kit Sounds will be sent to the single output (or output pair) defined for the track they are assigned to, or each drum category will be sent to a different output.

Track — When this option is selected, Drum Kits will be sent to the output selected in one of the previous pages for the tracks they are assigned to.

Drum Category — When this option is selected, you can select a different output for each category of Drum Kit sounds. Use the "Drum Category" box below, to select an output for each category of percussive sounds.

Drum Category

▸GBL[Gbl]

Kick — Bass Drum category.

Snare — Snare Drum category.

Tom — Tom category.

Hi-Hat — Hi-Hat category.

Cymbals — Cymbals category.

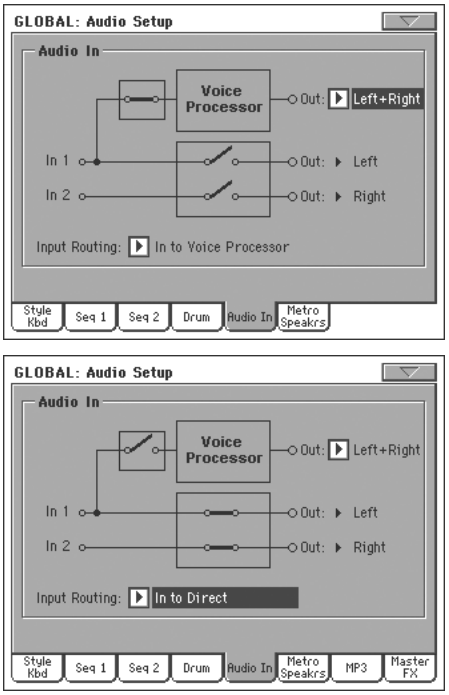
Perc.1 — Low-pitched percussion category.

Perc.2 — High-pitched percussion category.

Perc. FX — Sound FX category.

Audio Output: Audio In

This page lets you connect the Audio Inputs and the Voice Processor to the audio outputs.



See "Audio Output: Sty/Kbd" on page 206 for more information on the available audio outputs.

Input Routing

Use this pop-up menu to choose the routing of the Audio Input signal.

In to Voice Processor — Input 1 goes to the Voice Processor, while Input 2 is deactivated.

In to Direct — Inputs 1 and 2 go to the final mix, together with the sounds generated by the Pa800. No Voice Processor effects are applied.

In 1

Input 1 may be routed to the Left output, or to the Voice Processor, depending on the status of the "Input Routing" parameter.

- If the selected routing is "In to Voice Processor", it is sent to the Voice Processor.
- If the selected routing is "In to Direct", it is sent to the Left output.

In 2

Input 2 may be routed to the Right output, or deactivated, depending on the status of the "Input Routing" parameter.

- If the selected routing is "In to Voice Processor", it is deactivated.
- If the selected routing is "In to Direct", it is sent to the Right output.

Voice Processor Out

▸GBL[Gbl]

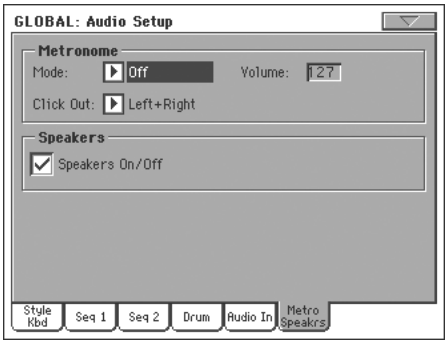
Use this parameter to assign an audio output (AUDIO OUTPUT section, on the back of the instrument) to the Voice Processor.

In 1/2 Out

Non editable. These output are fixed, and cannot be changed.

Audio Output: Metro / Speakers

This page lets you define various parameters for the Metronome, and turn the Speakers on/off.



Metronome

Mode

▸GBL[Gbl]

Use this parameter to activate the metronome for the Style Play and/or Song play operating modes.

Off	No metronome is heard.
Style	The metronome is always activated when playing a Style.
Song	The metronome is always activated when playing a Song.
Style+Song	The metronome is always activated when playing a Style or Song.

Volume

▸GBL[Gbl]

Use this parameter to set the volume of the metronome.

Click Out

▸GBL[Gbl]

The metronome's click can be routed to any audio output.

Hint: *When sending the click to your drum player, we suggest to select one of the sub-outs Out 1 and 2, to avoid it is sent to the audience through the Left+Right outputs.*

Note: *The selected Metronome Mode must not be Off, in order for the click to be sent to an audio output during playback.*

See "Tracks" on page 206 for detailed information on the available outputs.

Speakers

Speakers On/Off

▸GBL[Gbl]

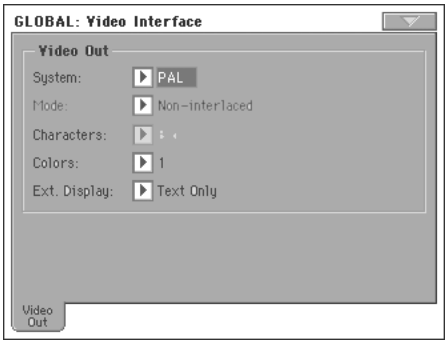
Use this checkbox to turn speakers on or off. This option is useful when the instrument is connected to an external amplification system, and you don't need the speakers.

Voice Processor Setup and Preset sections

See the relevant "Voice Processor" chapter, starting from page 212.

Video Interface: Video Out

If your Pa800 is fitted with a Video Interface Board (VIF4), use this page to adjust its parameters.



System

GBL Gbl

Selects the video standard (PAL or NTSC).

Mode

GBL Gbl

Experiment with this parameter to see if your external monitor produces better results with an interlaced or de-interlaced video signal.

Character

GBL Gbl

Select the character size (Big or Small).

Colors

GBL Gbl

Selects a color set for the lyrics and background.

1…5 Color set.

External Display

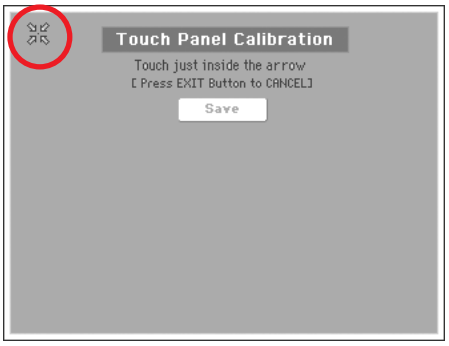
Use this parameter to decide what to show in the monitor connected to the Video Out port (optional, requires the VIF4 Video Interface).

Text Only *Default at startup.* Only Lyrics and Chords (if any) are shown in the external display.

Mirror The internal display of the Pa800 is duplicated ("mirrored") to the external display.

Touch Panel Calibration

From time to time (for example, after loading a new operating system), calibrating your Color TouchView™ display may be necessary to make pointing more precise. If so, use this page.



1. When in this page, first touch exactly inside the set of arrows in the upper left corner of the display.
2. The arrows will subsequently move to the other corners of the display. Touch exactly inside them.
3. Finally, press Save to confirm the new calibration.

- In case you want to exit and cancel the calibration, press EXIT before completing the procedure.

Hint: *To quickly reach this page from any other page, press GLOBAL to enter the Global mode, then press it again and keep it pressed, until this page appears.*

Page menu

Press the page menu icon to open the menu. Press a command to select it. Press anywhere in the display to close the menu without selecting a command.

Write Global-Global Setup

Select this command to open the Write Global-Global Setup dialog box, and save global settings that are not tied to a single operative mode. These settings are programmed in the Global edit mode.

See “Write Global - Global Setup dialog box” on page 210 for information on the dialog box.

Write Global-Midi Setup

Select this command to open the Write Global-Midi Setup dialog box, and save the current MIDI settings to a MIDI Setup.

See “Write Global - Midi Setup dialog box” on page 210 for more information.

Write Global-Talk Configuration

Only available when the Talk is activated. Select this command to open the Write Global-Talk Configuration dialog box, and save the current Talk settings (see “Voice Processor Setup: Talk” on page 213).

See “Write Global - Talk Configuration dialog box” on page 211 for more information.

This parameter is automatically set to off when turning the instrument off.

Write Global-Voice Processor Setup

Select this command to open the Write Global-Voice Processor Setup dialog box, and save the current Voice Processor Setup settings (see from page 208).

See “Write Global - Voice Processor Setup dialog box” on page 211 for more information.

Write Global-Voice Processor Preset

Select this command to open the Write Global-Voice Processor Preset dialog box, and save the current Voice Processor Preset settings (see from page 214).

See “Write Global - Voice Processor Preset dialog box” on page 211 for more information.

Write Global-Auto Select Setup

Choose this command to save the preferred Styles, Sounds and Performances assigned to the control panel STYLE and PERFORMANCE/SOUND buttons, via the Auto Select functions (see page 201).

This way, the next time you will turn the Pa800 on, the preferred Styles, Sounds and Performances will be still assigned to the relevant buttons.

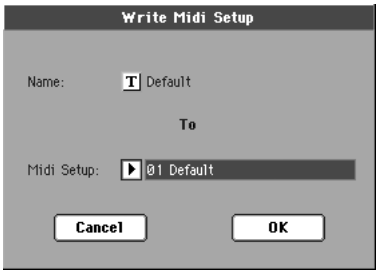
Write Global - Global Setup dialog box

Open this window by selecting the Write Global-Global Setup item from the page menu. Here, you can save most settings, programmed in the Global edit mode, to the Global file in memory.

Parameters saved in the Global Setup area of the Global are marked with the ▸GBL[Gbl] symbol through the user’s manual.

Write Global - Midi Setup dialog box

Open this window by selecting the Write Global-Midi Setup item from the page menu. Here, you can save all MIDI settings to a MIDI Setup, that is included in the Global file in memory.



Parameters saved in the MIDI Setup area of the Global are marked with the ▸GBL[Mid] symbol through the user’s manual.

Name

Name of the MIDI Setup to be saved. Press the T (Text Edit) button next to the name to open the Text Edit window and modify the name.

Midi Setup

One of the 8 available MIDI Setup locations, where to save current MIDI settings.

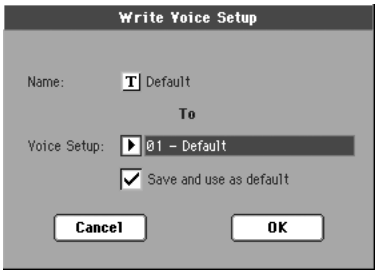
Write Global - Talk Configuration dialog box

(Only available when the Talk function is activated.) Open this window by selecting the Write Global-Talk Configuration item from the page menu. Here, you can save Voice processor's Talk settings (see "Voice Processor Setup: Talk" on page 213).

Parameters saved in the Talk Configuration area of the Global are marked with the ▸GBL[Tlk] symbol through the user's manual.

Write Global - Voice Processor Setup dialog box

Open this window by selecting the Write Global-Voice Processor Setup item from the page menu. Here, you can save current settings for the Voice Processor Setup edit section (see starting from page 208).



Parameters saved in the Voice Processor Setup area of the Global are marked with the ▸GBL[VPs] symbol through the user's manual.

Name

Name of the VP Setup to be saved. Press the T (Text Edit) button next to the name to open the Text Edit window and modify the name.

Voice Setup

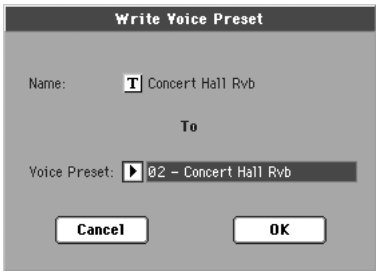
One of the 16 available Voice Setup locations, where to save current VP Setup settings.

Save and use as default

Check this option when saving a VP Setup, you would like to be automatically selected when turning the instrument on.

Write Global - Voice Processor Preset dialog box

(Only available when the Talk function is NOT activated.) Open this window by selecting the Write Global-Voice Processor Preset item from the page menu. Here, you can save current settings for the Voice Processor Preset edit section (see starting from page 214).



Parameters saved in the Voice Processor Preset area of the Global are marked with the ▸GBL[VPp] symbol through the user's manual.

Name

Name of the VP Preset to be saved. Press the T (Text Edit) button next to the name to open the Text Edit window and modify the name.

Voice Preset

One of the 128 available Voice Preset locations, where to save current VP Preset settings.

Voice Processor

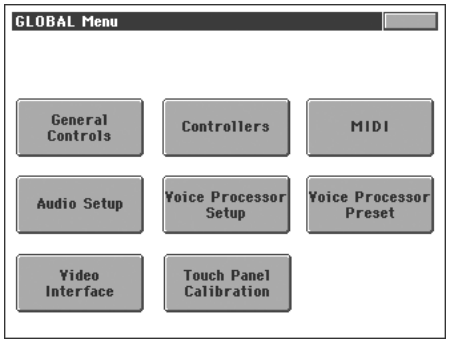
The Voice Processor applies effects and three-part harmony to your voice. Some dedicated controllers on the control panel allows you to quickly access the most often used functions:

- MIC On/Off button
- MIC volume slider
- MIC FX slider
- HARMONY on/off button
- EFFECT on/off button

In addition, you can edit the Voice Processor Setups (general settings for the singer's voice) and Presets (programming of various effects and harmony styles) in the dedicated pages of the Global edit mode, described in this chapter.

Accessing the Voice Processor edit pages

While in the Global edit mode, press the MENU button to access the edit section menu:

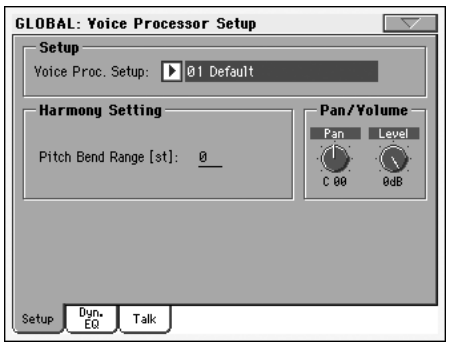


When this page appears, touch either the Voice Processor Setup or the Voice Processor Preset item to access the relevant edit pages.

An alternative way to access these pages is to keep the SHIFT button pressed, and press either the MIC (Setup page), HARMONY (Preset page) or EFFECT (Effects page) button on the control panel.

Voice Processor Setup: Setup

In this page you can select a Voice Processor Setup, and set some general parameters for the current Setup.



Setup

Voice Processor Setup

Use this parameter to select a Voice Processor Setup.

Setup parameters are global and do not change when a different preset is recalled. Setup parameters are all the parameters found in the Voice Processor Setup edit section, including Lead voice input level and pan, Compression/Gate, and EQ parameters among many others.

They are parameters that would typically be set for a given situation based on the singer, microphone or studio configuration and then left that way as a basis for the presets within the Voice Processor. If you change your microphone (or singer!) the EQ/Compression settings need to only be adjusted once in the setup section.

If you wish to save your setup settings, just select the "Write Global-Voice Processor Setup" command from the page menu (see page 211).

Harmony Settings

This parameter is a general setting for the Harmony section voices, that is saved in the Voice Processor Setup. It will not change when a different Preset is selected.

Pitch Bend Range

▸GBL^{VPs}

Only available in Notes mode. Sets the range (in semitones) that MIDI pitch bend information will alter the pitch of the harmonies in Notes mode.

Pan/Volume

Pan knob

▸GBL^{VPs}

Adjusts panning for the Lead voice. L64 (panned fully left) to R63 (panned fully right).

Level knob

GBL VPs

This parameter sets the Lead voice level.

Off Lead voice is turned off.

-30dB … 0dB Lead voice level.

Voice Processor Setup: Dynamics / EQ

In this page you can adjust parameters for the Compressor/Gate and Equalizer, applied to the Lead and Harmony voices.

Assign

Dyn

GBL VPs

Compressor/Gate assignment. The options are Off, Lead + Harmony, Harmony or Lead. The compressor has auto-makeup gain, so there are no output levels problems when selecting a different option.

Dynamics

The Voice Processor has dynamics processing optimized for vocals.

Thresh knob

GBL VPs

Compressor Threshold. Range: 0 to -60 dB.

Ratio knob

GBL VPs

Compression ratio. Range: 1.1:1 to 64:1.

Gate knob

GBL VPs

Gate Threshold. Range: Off, -70dB to 0dB

EQ

The Voice Processor has an extremely flexible 3-band EQ with frequency and gain-adjustable high and low shelving bands, as well as a fully parametric band with Q control.

Low Gain knob

GBL VPs

Low Shelving Frequency cut/boost. Range: ±12 dB.

Low Frequency knob

GBL VPs

Low Shelving Frequency center frequency. Range: 80Hz…16kHz.

Mid Gain knob

GBL VPs

Mid Band Frequency cut/boost. Range: ±12 dB.

Mid Frequency knob

GBL VPs

Mid Band Frequency center frequency. Range: 80Hz…16kHz.

Mid Q knob

GBL VPs

Resonance of the midband. Range is .1 (wide band) to 10 (very narrow band).

High Gain knob

GBL VPs

High Shelving Frequency cut/boost. Range: ±12 dB.

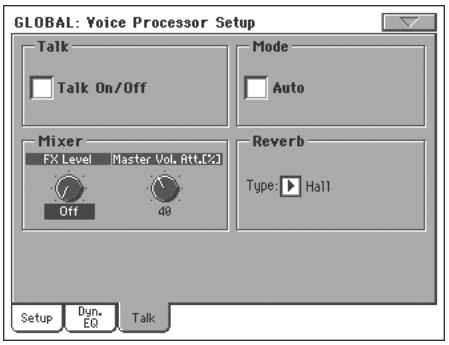
High Frequency knob

GBL VPs

High Shelving Frequency center frequency. Range: 80Hz…16kHz.

Voice Processor Setup: Talk

This page is where you can set the Talk function, to be used to address the audience, speaking over the background music. Parameter contained in this page are relative to programming parameters, and are used to attenuate the music when speaking.



After editing, you can save the Talk settings in memory, by choosing the "Write Global - Talk Configuration dialog box" command from the page menu (see "Write Global-Talk Configuration" on page 210).

Note: *The "Write Global-Talk Configuration" command is only available when the Talk is activated.*

Talk

Talk On/Off

GBL Tlk

On/off switch for the Talk function. This is the same switch you can find in the Mic panel of the Style Play and Song Play modes.

This parameter is automatically set to off when turning the instrument off.

Note: *When you deactivate the Talk function, the Voice Processor Preset is recalled. Any unsaved change to the Preset will be lost.*

Mode

Auto (AutoTalk)

▸GBL[Tlk]

When this parameter is checked, the Talk function automatically engages when the Sequencer or Arranger is stopped. This way, you can talk to the audience between two songs, without the need to press the Talk On/Off button.

Mixer

FX Level knob

▸GBL[Tlk]

Use this knob to attenuate the effects level. 0dB corresponds to no attenuation.

Master Volume Attenuation knob

▸GBL[Tlk]

Use this knob to reduce the volume of all tracks (Keyboard, Style, Sequencer, Pad…). 0dB corresponds to no level reduction.

Reverb

Type

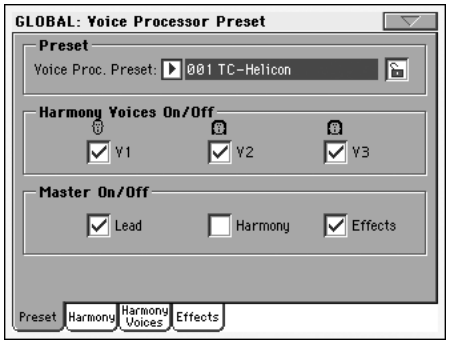
▸GBL[Tlk]

Use this parameter to choose a reverb to be automatically selected when turning the Talk function on. These reverbs cannot be edited.

Hall	Smooth Hall
Wet Plate	Dry Plate
Room	Bright Room
Early Reflections	

Voice Processor Preset: Preset

This page allows you to select a Voice Processor Preset, as well as turning on or off the various Voice processor modules.



Preset

Voice Processor Preset

▸PERF ▸STS ▸STS[SB]

Use this parameter to select a Voice Processor Preset. A Preset is the programming of all Voice Processor's harmony and effect parameters. A Preset is always saved in a Performance or STS. It is therefore recalled when selecting a Performance or STS.

If you wish to save your Preset settings, just select the "Write Global-Voice Processor Preset" command from the page menu (see page 210). The saved Preset will appear in the list of available Presets.

Harmony On/Off

These are "switches" for the voices generated by the Harmony section.

V1…V3

▸GBL[VPp]

These checkboxes allow turning each of the three Harmony Voices On or Off, independent of the Level knob in the Harmony Voice page (see "Level knob" on page 216).

This is the same as the "Voice On/Off"checkbox (see page 216).

Master On/Off

These are "switches" for the various Voice Processor sections.

Lead

▸GBL[VPp]

This checkbox allows turning the lead voice On or Off, independent of the Lead Level knob in the Voice Processor Setup section (see "Level knob" on page 213). This is useful in creating presets where you want to hear harmony voices only.

Note: *This parameter is only available when the Harmony section is turned on. If it is turned off, the Lead parameter is automatically set to On.*

Harmony

▸GBL[VPp]

This checkbox allows the enabling/disabling of the Harmony module.

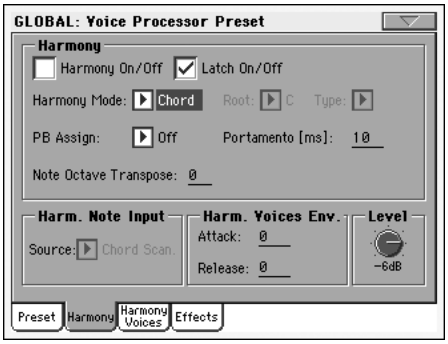
Effects

GBL VPp

This checkbox allows the enabling/disabling of the Voice Processor Effects module.

Voice Processor Preset: Harmony

In this page you can define general parameters for the Harmony module.



Harmony

Harmony On/Off

GBL VPp

This checkbox allows enabling/disabling of the Harmony module. It is the same control found in the "Preset" page.

Latch On/Off

GBL VPp

When enabled in Chord mode, the latest chord played remains active after the notes have been released from the keyboard. When enabled in Notes mode, the harmony voices will only respond to note input when the number of notes being played equals the harmony voices enabled. This ensures logical voice assignment when voices change. When Latch is On, the envelope parameters Attack and Release are not applicable.

Harmony Mode

GBL VPp

Change the current harmony mode. Available parameters: Scalic (Scalic presets), Chord (Chordal presets), Shift, and Notes (Shift and Notes presets).

See "Harmony and Tuning with the Voice Processor" on page 218 for a full description of each harmony mode.

Root

GBL VPp

In Scalic presets this sets the scale root.

Type

GBL VPp

In Scalic presets this sets the scale type. If the selected type is Custom, a Custom Map can be used (see "Custom Voice Mapping" on page 216).

PB Assign

GBL VPp

Pitch Bend control assignment. Allows assignment of the pitch bend to Pitch (applicable in Notes and Chord harmony modes) or Gender.

Note: *For this to work, a value other than zero must be assigned to the "Pitch Bend Range" in the "Voice Processor Setup: Setup" page (see page 212).*

Portamento

GBL VPp

This is defined in milliseconds as the time to reach a target note when a harmony voice needs to change pitch.

Note Octave Transpose

GBL VPp

This transposes the harmony voices in Notes mode (see "Harmony Mode" on page 215). The value corresponds to octaves (±4). This is useful when used in conjunction with "In Note Range-High" and "In Note Range-Low" parameters (see page 204).

When receiving notes from MIDI, this value is summed to the value of the "Octave Transpose In" parameter, found in the "MIDI: MIDI In Control" page (see page 204).

Harmony Note Input

In Style Play and Song Play mode, when the Harmony track is set to Global, the Voice Processor's Harmony module can receive notes and chords from a source different than the Arranger's Chord Scanning area. This way, you can continue sending chords to the Arranger with your left hand, while, for example, sending chords or notes to the Harmony module with your right hand.

Source

GBL VPp

This parameter allows you to select a source of notes for the Harmony module of the Voice Processor.

Note: *When the "Chord" Harmony Mode is selected, only the Chord Scanning option is available. See above.*

Chord Scanning
: Notes are received from the same chord scanning area dedicated to the Arranger. For example, if the Lower chord scanning mode is selected on the control panel, notes for the Harmony are received from the Lower area of the keyboard.

Lower
: Notes are received from the Lower area of the keyboard.

Upper
: Notes are received from the Upper area of the keyboard.

Full Keyb.
: Notes are received from the full range of the keyboard.

Harmony Voices Envelope

The envelope lets you set a different Attack and Release time for the harmony voices.

Note: *The envelope can only work when the "Latch On/Off" parameter is turned off (see page 215).*

Attack

GBL VPp

Sets the envelope attack time for harmony voices. Available only in Notes and Chord mode.

Release

GBL VPp

Sets the envelope release time for harmony voices. Available only in Notes and Chord mode.

Level

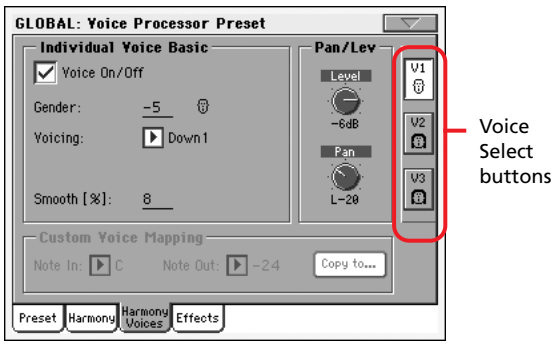
Level knob

GBL VPp

Sets the overall harmony voices level.

Voice Processor Preset: Harmony Voices

The Voice Processor can add up to three Harmony Voices to the Lead voice. Here you can adjust parameters for each individual voice.



Voice Select buttons

V1...V3

GBL VPp

Use these buttons to select one of the three available voices for editing.

Individual Voice Basic

Voice On/Off

GBL VPp

This checkbox allows enabling/disabling of the selected Harmony Voice. It is the same control found on the "Preset" page.

Gender

GBL VPp

This parameter sets the formant of the Harmony Voice. Use it to alter the character of the voice ranging from -50 (a big person with a deep voice) to 0 (no change) to +50 (mice/alien sound).

Voicing

GBL VPp

This parameter is used to set the voicing of the selected voice. This parameter means different things depending on the harmony mode of the preset.

Scalic Mode Presets

In this mode the Voicing parameter specifies the interval of the harmony note with respect to the input note in the scale. The range of values goes from --8, which is 2 octaves below the input note, to ++8 which is two octaves above the input note. For example, a setting of +3 will result in a harmony voice a third above the input voice, related to the current scale.

Chord Mode Presets

In this mode the Voicing parameter specifies the relation of the harmony note to the input note with respect to the current chord. In Chord mode presets, the harmony voices are always notes in the chord. A setting of Up1 will result in the harmony voice being the next note above the input voice in the chord. For instance, if the chord was C Major and the input note was an E, an Up1 setting would produce a G harmony voice, just above the input E.

The range of values goes from Down 5 to Unison to Up6. Additional values are Root1 and Root2 which give the root of the recognized chord as the harmony voice, and Bass1 and Bass2 (bass voicing) which give the lowest note received. Root2 and Bass2 are the higher pitch Root and Bass settings.

Shift Mode Presets

In this mode the voices are shifted relative to the input note. The values range from -24 semitones to +24 semitones.

Notes Mode Presets

In this mode there is no selectable voicing, since harmony voices exactly play received notes.

Smooth

GBL VPp

Sets how much of the input pitch nuance is applied to the output voice.

Pan/Level

Level knob

GBL VPp

Sets the output level of the selected voice. Please note that there is also a master harmony voice level found in the "Harmony" page.

Pan knob

GBL VPp

Adjusts the pan for the selected voice. L64 (panned fully left) to R63 (panned fully right).

Custom Voice Mapping

This area is only available in Scalic Mode, when Type is Custom (see "Voice Processor Preset: Harmony" on page 215).

Scale mode harmonies are basically pitch maps. For each input note in a scale you can define a resulting harmony note. The Voice Processor has pre-defined pitch maps for all the offered scale roots, types, and intervals.

The Custom voicing feature allows you to create your own pitch maps. For example, you could define a pitch map so that a C input produces an E output and a D input produces an A output. The best way to work with custom voicing is as follows:

• For a given harmony voice, select the scale root, type, and interval that most closely matches the desired voicing.

• Go to the "Note In" parameter and select the input note that requires a different harmony note.

• Go to the "Note Out" parameter and change the harmony note as desired.

• Select various other input notes and remap as desired. Repeat the above steps for each harmony voice. You can also copy a map from a voice to other voices.

• The custom map can be transposed under the Harmony page by changing the "Root" parameter.

Note In

▸GBL VPp

Incoming note.

C … B — Original note.

Note Out

▸GBL VPp

Resulting note when applying the custom map.

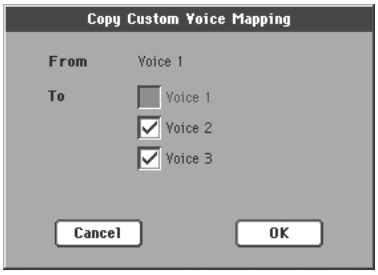
±24 — Number of semitones above or under the received note.

UNI — Unison. The same note received on the input is sent to the output.

NC — No Change. The harmony voice will keep its previous pitch until the lead voice pitch changes to a non "NC" note.

Copy to… button

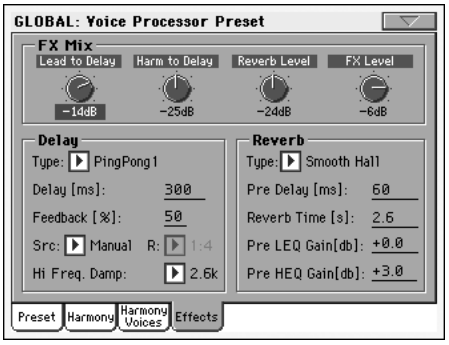
Use this button to copy the current custom map to another voice. When you press the button, the Copy Custom Voice Mapping dialog box appears:



Check all desired target voices, then press OK to confirm the copy.

Voice Processor Preset: Effects

This page allows to adjust the various effect parameters for the Voice Processor.



FX Mix

Lead to Delay knob

▸GBL VPp

Lead to Delay effects send.

Harmony to Delay knob

▸GBL VPp

Harmony to Delay effects send.

Reverb Level knob

▸GBL VPp

Sets the overall volume of the Reverb effect.

FX Level knob

▸GBL VPp

Sets the overall volume of the Delay effect.

Delay

Type

▸GBL VPp

Use this parameter to select a Delay type.

Mono — Mono delay.

Stereo — Maintains the panning of the sends.

PingPong1 — Sends the lead voice to the left effect end only.

PingPong2 — Sends the lead voice to the sends depending on the lead pan setting.

Delay

▸GBL VPp

Only available when Src = Manual (see below). Use this parameter to fine adjust (in milliseconds) the current delay time.

Feedback

▸GBL VPp

Delay feedback amount.

Src (Source)

▸GBL VPp

Use this parameter to set the source of the tempo for the delay.

MIDI — Tempo is received from MIDI.

Manual — The delay time is set using the "Delay" parameter.

R (Ratio)

GBL VPp

Sets the ratio between the tempo and the resulting delay. For example, "1:2" means that for each quarter note at the current tempo, the delay plays two notes. A value of "1:4" means that for each quarter note at the current tempo, the delay plays four notes, and so on.

Hi Freq Damp (High Frequency Damping)

GBL VPp

High Frequency Damping.

Reverb

Type

GBL VPp

The list of reverb types includes the following acoustic simulations.

Hall	Smooth Hall
Wet Plate	Dry Plate
Room	Bright Room
Early Reflections	

Pre Delay

GBL VPp

Reverb Pre-delay time. Sets the delay time prior to the reverb output. Large rooms typically have reverbs that start much later than the initial signal.

Reverb Time

GBL VPp

Reverb Decay Time. Length or the Reverb.

Pre LEQ Gain

GBL VPp

Reverb pre-equalization of the low frequencies. Specifies the characteristics of the reverbs low frequencies.

Pre HEQ Gain

GBL VPp

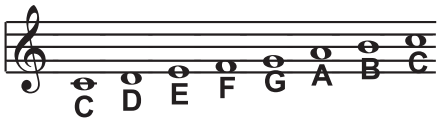
Reverb pre-equalization of the high frequencies. Specifies the characteristics of the reverbs high frequencies.

Harmony and Tuning with the Voice Processor

Harmony

Here's where we can go into a little more depth about harmonies. We've tried to keep it practical, focusing on what Voice Processor can do for you.

Harmony Modes

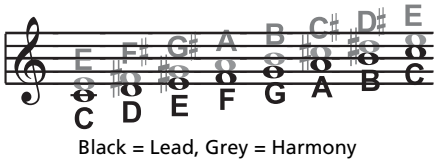
The Voice Processor has four different harmony modes, which give four unique methods of creating harmony. Once we get into describing the more complex harmony modes, we'll be showing you examples based on the C major scale. If you are unfamiliar with this scale we've shown C major here.

Notes Mode

In this mode, you provide the Voice Processor with specific note information to determine the pitch of the harmony voices. This is the most direct and flexible way of creating harmonies, allowing you to weave complex melodies and counter harmonies irrespective of your lead vocal.

Shift Mode

Also known as "Fixed Interval", this takes the pitch of your lead voice and creates harmonies a set number of semitones away, based on that pitch. The method of creating harmonies, using a fixed number of semitones relative to an input note or pitch, is called chromatic harmony, the theory of which we'll go into later. We consider this type of harmonizing to be non-intelligent because Voice Processor is not set to any particular key or scale. These are pure, parallel harmonies. The most common shift harmony voices are the 5th (7 semitones) and octave (12 semitones), ranging from two octaves below the input to two octaves above the input pitch.

Below is the C Major scale, showing third above chromatic scale harmony, as used in Voice Processor Shift Mode.



Black = Lead, Grey = Harmony

Chord (Chordal) Mode

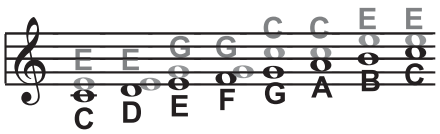
Chordal harmonies take your chord information to create intelligent, diatonic harmonies based on your voice. To make "Chordal" harmonies, you need to input in real time the chords of the song. This may be done either by playing on the keyboard, via MIDI or through a programmed sequence of chords included in the Harmony Track of a Song.

In Chordal mode the Voice Processor will only create harmony voices that fall on the notes of the chord. Chordal harmonies are "intelligent" because they decipher the chord you're playing and the note you're singing to produce musically pleasing harmonies.

When one note above is defined as a harmony voice (Up1), the next note from the chord above the input note is output for that harmony voice.

The subsequent illustration shows the harmony notes for the C major scale with a voicing selection of a C major chord and a single "one above".

Root: C, Chord Type: Maj, Voicing: Up1



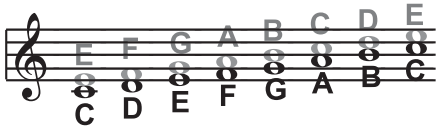
Black = Lead & Grey = Harmony

You might have noticed that each harmony note can cover more than one input note, or that each input note doesn't necessarily have a unique harmony note. For instance, C and D both have E as the 3rd above, E and F share G, and so on. This gives a more stepped sound to the harmony as the changes are both greater in magnitude and less frequent than when using other harmony methods (shift mode for example). The benefit of this method is that it is very easy to integrate vocal harmonies into your songs if you already know their chord progressions! The following lists the chords available with respect to the root of "C":

Major	C	E	G	
6	C	E	G	A
Maj7	C	E	G	B
M7sus4	C	F	G	B
min	C	Eb	G	
min6	C	Eb	G	A
min7	C	Eb	G	Bb
min7b5	C	Eb	Gb	Bb
dim	C	Eb	Gb	[Bbb (= A)]
7	C	E	G	Bb
7b5	C	E	Gb	Bb
aug	C	E	G#	
aug7	C	E	G#	Bb
sus4	C	F	G	
sus2	C	D	G	
7sus4	C	F	G	Bb

Scale (Scalic) mode

Harmonies use key and scale information to create musically correct, diatonic harmonies. Most popular music uses a single scale, so you usually only have to input the information at the beginning of your song. "Scalic" harmonies are more dynamic than the chordal harmonies because there are unique harmony notes for each input note. The subsequent illustration shows the harmony notes for the C major scale with a voicing selection of a C major scale and a single "third above" harmony voice. You can see from the next diagram that the "Scalic" harmonies are intelligent and closely follow your lead voice for a tighter sound.



Black = Lead, Grey = Harmony

Under the Harmony page, is a parameter called "Smooth". When set to 100% the harmony voices follow your input pitch, errors and all, but when set to 0% the harmonies will jump directly to the scalic harmony notes, kind of like a hard pitch correction on the harmony voice. Setting the Smooth parameter between 0 and 100% is like having variable amounts of pitch correction on the harmonies. Voice Processor has five preprogrammed harmony scales: three major, three minor and one custom per preset. To create a custom scale or pitch map see the parameter description under "Custom Voice Mapping" on page 216.

It is also tricky to pick out the key in some songs. An example is "Sweet Home Alabama". Listening, you might think this song is in the key of "D", as that's the first chord, but the harmonies actually work best in the key of "G" – try running the song through Voice Processor to hear for yourself.

Setting the scale can also take a bit of practice: for songs centered around the third or root of the scale it might not sound like there's any noticeable differences between the three major or three minor scales. This is because your song doesn't hit any of the scale's altered notes. A melody centered around the fifth of the scale, (such as B in the key of E), highlights the differences between the scales. Try the "Sha Lala Lala … La Tee Daa" chorus of Van Morrison's "Brown Eyed Girl" (key: E, scale: major, 3rd above voicing) with each major scale to hear the audible difference between them. For the minor scales, Santana's "Evil Ways" (key: G, scale: minor, 3rd above voicing) highlights the differences between the three minor scales.

The following table illustrates the third and fifth above for a given input note to illustrate the differences between the six different scales. "nc" means no change, in that the harmony voice will simply keep its previous pitch until the lead voice pitch changes to a non "nc" note.

	Lead Voice	C	C#	D	Eb	E	F	F#	G	G#	A	Bb	B
MAJ1	3rd above	E	nc	F	nc	G	A	nc	B	nc	C	D	D
	5th above	G	nc	A	nc	B	C	nc	D	nc	E	F	F
MAJ2	3rd above	E	nc	F	nc	G	A	nc	C	nc	C	D	D
	5th above	G	nc	A	nc	C	C	nc	E	nc	E	F	F
MAJ3	3rd above	E	nc	F	nc	G	A	nc	Bb	nc	C	D	D
	5th above	G	nc	A	nc	Bb	C	nc	D	nc	E	F	F
MIN1	3rd above	Eb	nc	F	G	nc	Ab	nc	Bb	C	nc	D	nc
	5th above	G	nc	Bb	Bb	nc	C	nc	D	Eb	nc	F	nc
MIN2	3rd above	Eb	nc	F	G	nc	A	nc	Bb	C	nc	D	nc
	5th above	G	nc	A	Bb	nc	C	nc	D	Eb	nc	F	nc
MIN3	3rd above	Eb	nc	F	G	nc	Ab	nc	B	C	nc	D	nc
	5th above	G	nc	A	Bb	nc	C	nc	D	Eb	nc	F	nc

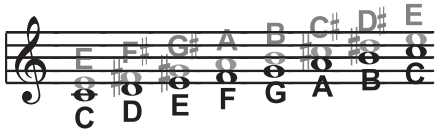
Diatonic and Chromatic

We've described scalic and chordal harmonies as diatonic, and shift harmonies as chromatic; but what do those words mean? Look at a piano keyboard. Between middle "C" and the next "C" there are twelve keys – 7 white keys and 5 black keys. Each of those keys are pitched one semitone apart for a total of, you guessed it, 12 semitones. The chromatic scale uses all twelve semitone notes opposed to the diatonic scales. Thus there is only one chromatic scale, but 12 each of the major, minor, etc. diatonic scales (C major, C# major, D major, etc). Most of us have grown up hearing the traditional "doh ray me fah so la tee doh" diatonic scale, so that harmonies based on the diatonic scale sound correct.

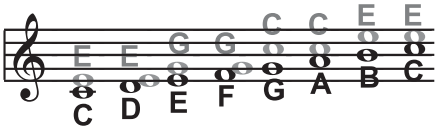
What does this mean, harmony-wise? Diatonic scale harmonies can only use notes within specified scale or chord, so a "third above" harmony voice actually varies between three and four semitones above the lead note where the chromatic harmony would stay exactly four semitones (a major 3rd) above each note.

To recap: we have three different harmony modes that use chromatic or diatonic scales.

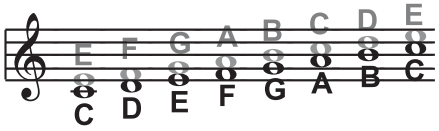
Shifting, which uses the chromatic, 12 semitone scale, changes the input pitch by a fixed number of semitones:



Chordal, which uses the root, third, fifth and sometimes seventh of the many diatonic scales, pitches the harmony voice to the closest note contained within the chord:



Scalic, which uses one of many diatonic scales, pitches the harmony voice to the nearest note contained within the scale:



Theory aside, the best way to get great sound is to experiment with all of Voice Processor' possible harmony modes. Not only will you develop an intuitive sonic sense of what works best where, but by investigating different permutations and combinations you could discover some delightful sounds you might otherwise have missed.

Media edit mode

The Media edit mode is the place where you can manage files. This edit environment overlaps the current operating mode (Style Play, Song Play, Sequencer, Sound Edit).

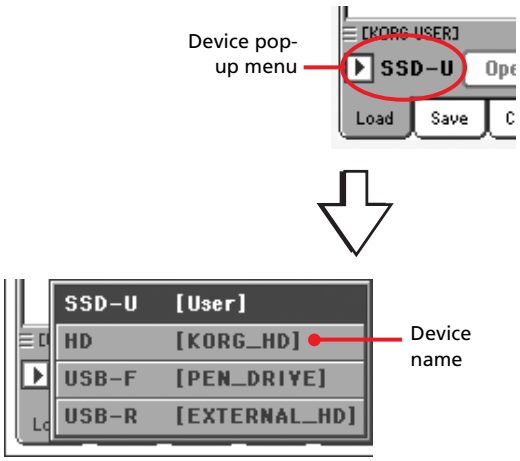
Storage devices and internal memory

User-accessible storage devices

During a Media operation, files are usually exchanged between a storage device and the internal memory. You can access the following mass storage device types:

Abbreviation	Media type
SSD-U(ser)	User-reserved area of the internal SSD Flash-ROM memory. Similar to a hard disk.
SSD-S(ystem)	Factory area of the internal SSD Flash-ROM memory. Only accessible when updating the Operating System and Musical Resources, or exchanging Factory Sound, Styles and Pads.
HD	Internal Hard Disk (optional with the HDIK-1 kit).
USB-F(ront)	USB memory device (like a pen drive) connected to the front USB Host port.
USB-R(ear)	USB memory device (like a pen drive) connected to the rear USB Host port.

A device can be selected by using the Device pop-up menu, shown in the lower left corner of most Media pages:



About the SSD

The SSD (Solid State Disk) is a non-volatile memory, whose content is preserved even after turning the instrument off. It is divided in the following separate areas:

SSD area	Content type
Factory PCM	Factory-supplied PCM Samples
User PCM	Up to 64 MB of imported or recorded PCM Samples
System Area (SSD-S)	Operating System and Musical Resources (Styles, Pads, Sounds, Performances, STSs, Multisamples and Global settings). Includes the User and Favorite data.
User Area (SSD-U)	Area reserved to the user. To be considered as a special type of hard disk.

SSD and the internal RAM memory

After turning the instrument on, all data contained in the System area of the SSD (Factory and User data) are transferred to a RAM memory. This memory is volatile, and will be deleted when turning the instrument off.

Before turning the instrument off, please remember to save any new or modified data, like Songs or Samples.

Selecting and deselecting files

While a file list is shown in the display, you can select any item by touching it. The selected item is highlighted.

You can deselect all items in any of the following ways:

- Touch an empty area in the file list (if available).
- Press the Device pop-up icon, and select the current device again.

File types

The following tables describe all the file and folder types the Pa800 can manage. Here are the files you can read or write with the Pa800.

Extension	File/folder type
SET	All the User data. (This is a folder containing other folders).
BKP	Backup file, created with the "Full Resource Backup" function of the Disk > Utility page. (This is a folder containing other folders).
PKG	Operating System and Musical Resource files.
GBL	Global
VOC	Voice Processor Presets
PRF	Performance
PCG	Sound
PCM	Sample
STY	Style
PAD	Pad
SBD	SongBook
SBL	SongBook's Custom List
JBX	Jukebox
MID	Midi file (Standard MIDI File, SMF)

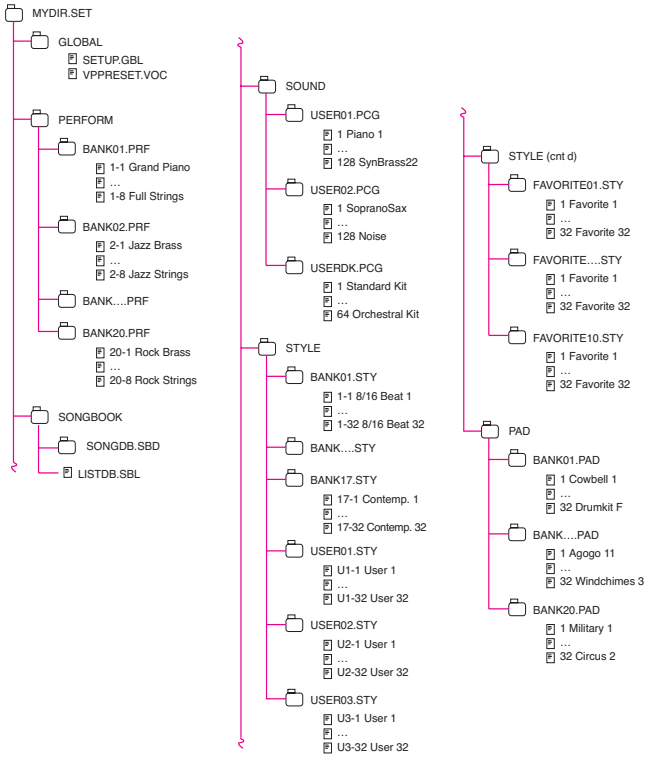
Pa800 can also read (but not write) the following types of data.

Extension	File type
KAR	Karaoke file
PCG	Korg Triton Programs
KSF	Korg Trinity/Triton Sample
KMP	Korg Trinity/Triton Multisample
S	Akai Sample
P	Akai Program
AIF	AIFF audio files
WAV	WAVE audio files

Media structure

Each device (and the internal memory) can contain files and folders. Data in the Pa800 is slightly more rigidly structured than in a computer, due to the pre-configured type of data inside the instrument's memory. The diagram below shows the global structure of a Pa800 device.

Note: *Style banks from 1 to 17 (Factory Styles) can be seen in Media mode only when the "Factory Style and Pad Protect" parameter is set to Off (see page 235), and only when loading or saving a single Style bank.*

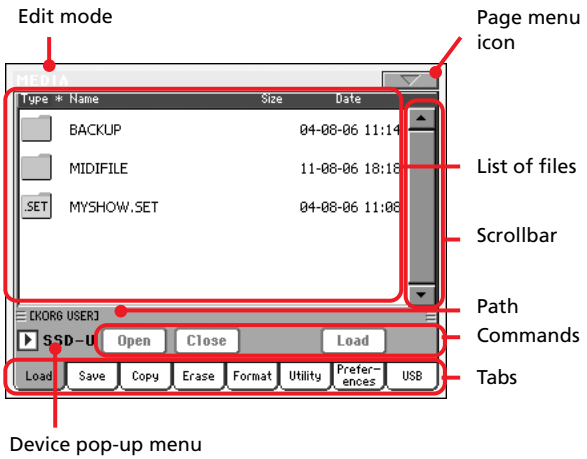


Main page

There is no main page in the Media edit mode. When pressing EXIT, you exit the Media mode, and the underlying operating mode in the background is recalled.

Page structure

All edit pages share some basic elements.



Edit mode

This indicates that the instrument is in Media mode.

Page menu icon

Press this icon to open the page menu (see “Page menu” on page 237).

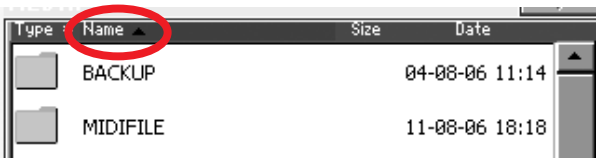
Path

Full path of the directory currently shown in the display.

List of files

This area shows the files and folder contained in the selected device.

You can touch one of the heading labels above the list to change the order in which files are shown. For example, by touching the “Name” label, the list is alphabetically re-ordered according to the file names. The selected label turns red, showing the currently selected ordering.



If you touch the red label again, the alphabetic order changes from ascending to descending, or vice-versa. The small arrow next to the label name shows the selected order.

The corresponding items in the page menu are automatically updated to reflect these changes (see “Ordered by Name” and “Ordered by Type” on page 238).

Scrollbar

Use the scrollbar to scroll the list. Touching the arrows will scroll one step at a time, while touching the bar will scroll one page at a time.

Pressing the arrows while SHIFT is kept pressed jumps to the previous or next alphabetical section, or file/folder type (depending on the selected display order).

Device pop-up menu

Use this menu to select one of the available storage devices.

Commands

Commands may be different depending on the shown page. They are detailed in each relevant section.

Tabs

Use tabs to select one of the edit pages of the current edit section.

Navigation tools

When in a Media page, you can use any of the following commands to browse through the files and folders.

Scrollbar

See “Scrollbar” above.

TEMPO/VALUE controls

Use these controls scroll the list up or down.

Device pop-up menu

See “Device pop-up menu” above.

Load/Save/Copy/Erase button

Executes the media operation.

Open button

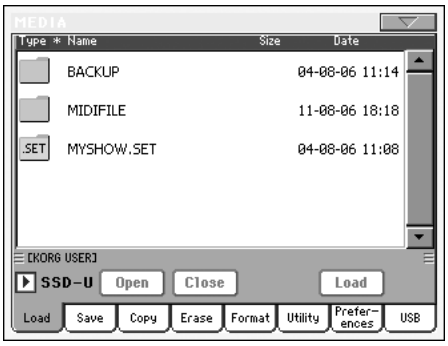
Opens the selected folder or directory (whose name begins with the “ ” icon.

Close button

Closes the current folder or directory, returning to the parent (“upper”) level.

Load

In this page you can load User data files (Performances, User Sounds, User Styles, the SongBook, User PCM, the Global) from an external device to the internal memory (SSD and RAM).



Note: *While in this page, only data allowed for loading are shown. All other files are hidden.*

Warning: *When loading a ".SET" folder containing Sounds associated with PCM data (samples), all existing PCM data in memory are deleted. Save the data already in memory, before loading the new data.*

To see if a ".SET" folder contains PCM data, open it and look for a "PCM" folder.

Hint: *Load single Sounds, if you want to load new PCM data without deleting the ones already contained in memory. This will merge the existing data with the new ones.*

Loading all the User data

You can load all the User data with a single operation.

1. If loading from an external device, connect the device to one of the USB Host ports.
2. Select the source device, by using the Device pop-up menu. When the device is selected, its content will appear in the display.
3. If the folder you are looking for is inside another folder, select this latter and press the Open button to open it. Press the Close button to go back to the parent folder.
4. Select the ".SET" folder containing the data you wish to load, and press Load to confirm the selection.

   Note: *Most data loaded from an external device is merged with data already existing in memory. For example, if there is data in all three USER Style banks in memory (USER01, USER02, USER03), and there is only the USER01 Style bank on the external device, the USER01 bank is overwritten, while USER02 and USER03 banks are left unchanged.*

   As a result, you will have a STYLE folder in memory containing the USER01 bank you just loaded, and the old USER02 and USER03 banks.

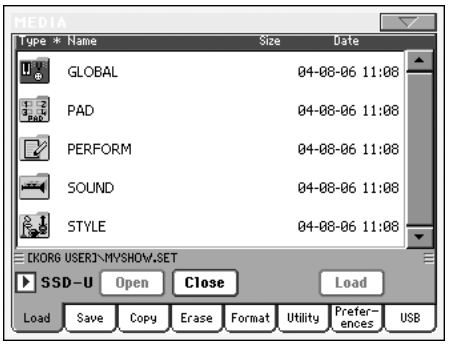
   Warning: *When loading a ".SET" folder containing PCM data, all existing PCM data in memory are deleted. Save them before loading the folder, by selecting the "PCM" option during a Save All operation (see "Saving the full memory content" on page 229).*

   To see if a ".SET" folder contains PCM data, open it and look for a "PCM" folder.

Loading all data of a specified type

You can load all User data of a specified type with a single operation.

1. If loading from an external device, connect the device to one of the USB Host ports.
2. Select the source device, by using the Device pop-up menu. When the device is selected, its content will appear in the display.
3. If the folder you are looking for is inside another folder, select the latter and press the Open button to open it. Press the Close button to go back to the parent folder.
4. Select the ".SET" folder containing the data you wish to load, and press Open to open the ".SET" folder. A list of User data appears (Global, Performance, SongBook, Sounds, Style…).



5. Select the folder containing the type of data you are looking for, and press Load to confirm your selection.

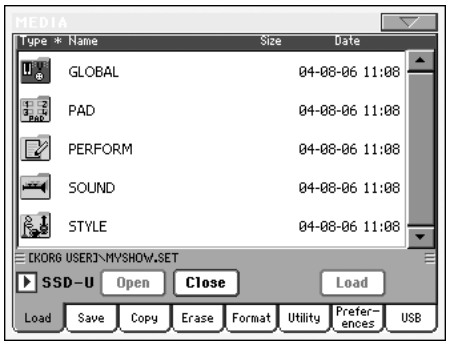
   Note: *Data loaded from a storage device, and data already in memory are merged. For example, if there is data in all three USER Style banks in memory (USER01, USER02, USER03), and there is only the USER01 Style bank on a storage device, the USER01 bank is overwritten, while USER02 and USER03 banks are left unchanged.*

   As a result, you will have a STYLE folder in memory containing the USER01 bank you just loaded, and the old USER02 and USER03 banks.

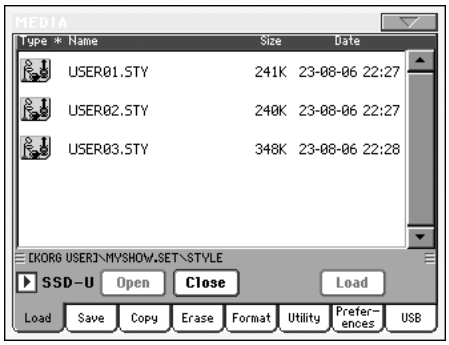
Loading a single bank

You can load a single bank of User data (User Sounds, User Styles, Performances) with a single operation. A bank corresponds to a STYLE SELECT or PERFORMANCE/SOUND SELECT button.

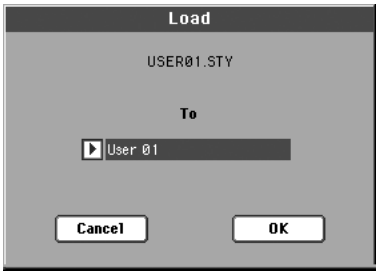
1. If loading from an external device, connect the device to one of the USB Host ports.
2. Select the source device, by using the Device pop-up menu. When device is selected, its content will appear in the display.
3. If the folder you are looking for is inside another folder, select this latter and press the Open button to open it. Press the Close button to go back to the parent folder.
4. Select the ".SET" folder containing the data you wish to load, and press Open to open the ".SET" folder. A list of User data appears (Global, Performance, SongBook, Sounds, Style…).



5. Select the folder containing the type of data you are looking for, and press Open to open the selected folder. A list of User (and Favorite Style) banks appears.


MEDIA
Type * Name Size Date
USER01.STY 241K 23-08-06 22:27
USER02.STY 240K 23-08-06 22:27
USER03.STY 348K 23-08-06 22:28
[KORG USER]\MYSHOW.SET\STYLE
SSD-U Open Close Load
Load Save Copy Erase Format Utility Prefer-ences USB

6. Select the bank you are looking for, and press Load to confirm the selection. A dialog box appears, asking you to select one of the available User (or Favorite Style) banks in memory.



In the page above, the previously selected Style bank will be loaded into the bank 1 (USER1 button) in memory. The existing Styles in memory will be deleted and overwritten.

7. Select the target bank, and press OK to load the source bank.

Warning: *After confirming, all User data contained in the bank in memory is deleted.*

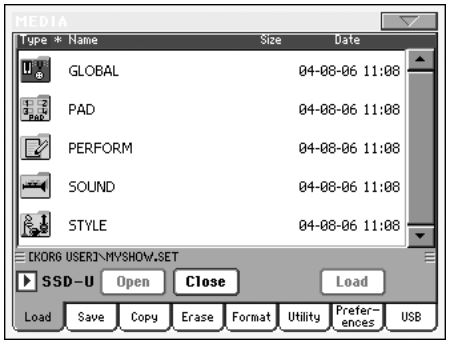
Note: *If Sounds or Drum Kits based on external PCM samples are deleted, choose the "Delete" command from the page menu of the Sampling mode to delete the unused samples (see the "Advanced Edit" addendum in the Accessory CD).*

Note: *If you are loading a bank of Sounds, and one or more Sounds or Drum Kits use an external PCM sample, the samples are automatically loaded (unless they are already in memory).*

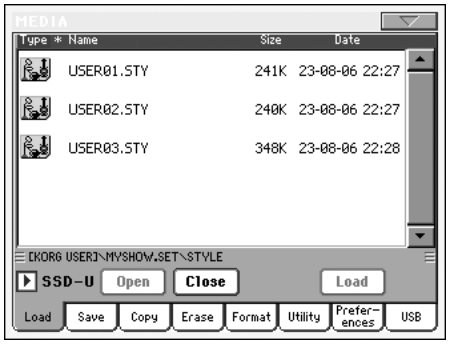
Loading a single item

You can load a single User (or Favorite Style) item with a single operation.

1. If loading from an external device, connect the device to one of the USB Host ports.
2. Select the source device, by using the Device pop-up menu. When device is selected, its content will appear in the display.
3. If the folder you are looking for is inside another folder, select this latter and press the Open button to open it. Press the Close button to go back to the parent folder.
4. Select the ".SET" folder containing the data you wish to load, and press Open to open the ".SET" folder. A list of User data appears (Global, Performance, SongBook, Sounds, Style…).

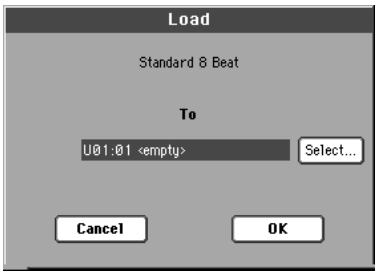


5. Select the folder containing the type of data you are looking for, and press Open to open the selected folder. A list of User (or Favorite Style) banks appears.


MEDIA
Type * Name Size Date
USER01.STY 241K 23-08-06 22:27
USER02.STY 240K 23-08-06 22:27
USER03.STY 348K 23-08-06 22:28
[KORG USER]\MYSHOW.SET\STYLE
SSD-U Open Close Load
Load Save Copy Erase Format Utility Prefer-ences USB

6. Select the bank you are looking for, and press Open to open it. A list of User (or Favorite Style) items appears.

7. Select the item you are looking for, and press Load to confirm the load. A dialog box appears, asking you to select one of the available User (or Favorite Style) locations in memory.



In the dialog box above, the previously selected Style will be loaded into location 01 of the bank U01 (USER1 button) in memory. The existing Style at the same memory location will be deleted and overwritten.

Empty locations are named <empty>.

8. Select the target location, and press OK to load the source file.

Warning: *After confirming, the item you are overwriting in memory will be deleted.*

Note: *If a Sound or Drum Kit based on external PCM samples is deleted, choose the "Delete" command from the page menu of the Sampling mode to delete the unused samples (see the "Advanced Edit" addendum in the Accessory CD).*

Note: *If you are loading a Sound or Drum Kit that makes use of an external PCM sample, the sample is automatically loaded (unless it is already in memory).*

Loading Pa1X data

You can load Pa1X data exactly as if they were Pa800 data. Minor differences might exist between effect parameters. Also, keep in mind Voice Harmony is only 3 voices in the Pa800, while it is 4 voices in the Pa1X. Some other parameters are missing in the Voice Processor section.

At the same time, most Pa800 data can be read by any Pa1X (provided it is fitted with Operating System v. 3.0). However, keep in mind the following:

- Pa800 has a more extensive range of effects, that might not exist on the Pa1X.
- Due to the different content and organization, the SongBook will point to different Styles.

Loading Pa80/60 data

You can load Pa80/60 data exactly as if they were Pa800 data. The only difference is that the "SOUND" folder of Pa800 is called "PROGRAM" in the Pa80/60. Therefore, to load Sounds from Pa80/60 disks, you must accomplish one of the following operations:

- Either rename the "PROGRAM" folder "SOUND" (by using a personal computer) before loading a ".SET" folder; *or*
- First load the ".SET" folder, then separately load the ".PCG" file from the "PROGRAM" folder.

Loading i-Series data

Pa800 is compatible with the Styles of the older i-Series instruments. You can load them as if they were ordinary Pa800 data.

1. Copy the old i-Series data into an USB device, or transfer them to the internal SSD-U area or hard disk of the Pa800.
2. Press MEDIA to go to the Media mode. Select the Load page if needed.
3. While in the Load page, select the device containing the i-Series data from the Device pop-up menu.
4. If you are reading an i30 file, select the ".SET" folder and press the Open button in the display.
5. Select the ".STY" folder.
6. At this point, you can load the whole ".STY" folder, or open it and select a single Style.

   • To load the whole folder, press the Load button in the display. If it contains more than 16 Styles, they will be loaded into the USER banks sequentially, otherwise you will be prompted to select one of the three USER Style banks or the ten FAVORITE Style banks in memory. Once the target bank is selected, press Load to load the bank. The "Are you sure?" message will appear. Press OK to confirm, or Cancel to abort.

   • To load a single Style, press Open in the display to open the ".STY" folder. Since a conversion will be started at this point, please wait some seconds for the operation to be completed.

   Select the Style to load, then press Load. You will be prompted to select a target location in memory. Once the target location is selected, press Load to load the Style. The "Are you sure?" message will appear. Press OK to confirm, or Cancel to abort.

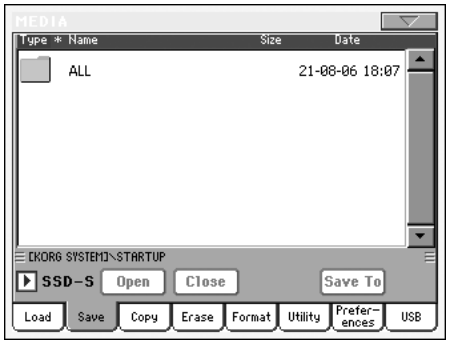
   Note: *Loading a whole ".SET" folder from an i30 file may take very long. You are advised to load a single bank or a single Style a time.*
7. Go to the Style Play mode, and select (one of) the loaded Style. Adjust the Tempo, then select the "Write Current Style Performance" to write changes to the Style Performance. Press OK twice to confirm.
8. Due to the difference in Sounds, you will probably want to make some adjustments to the old Styles, once they are loaded in Pa800 (changing the Sound, Volume, Pan, Tempo, Drum Mapping, Wrap Around…).

9. To make the Sound assignment to the Style tracks effective, be sure the "Original Style Sounds" parameter is not checked (see page 85).

10. Save the Style Performance again. Select the "Write Current Style Performance" to write changes to the Style Performance. Press OK to confirm.

Save

In this page, you can save User data from the internal memory to a mass storage device (like an hard disk or an USB pen drive). You can save single files, banks, or all the User and Favorite Style files of the internal memory (i.e., the SSD device).



Note: *While in this page, only data allowed for saving are shown. All other files are hidden.*

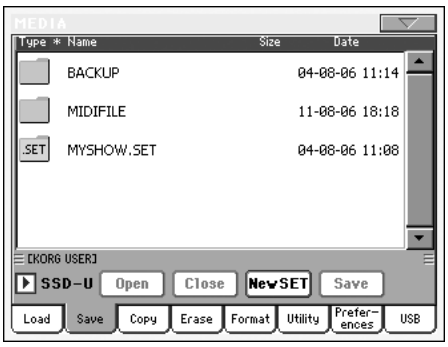
Here are the various types of files contained in the internal memory:

The file/folder type…	**…contains…**	**…and will create on the target device…**
All	All the User data in memory	A .SET folder
Style	The USER 01-03 Styles and the FAVORITE 01-10 Styles	A STYLE folder inside a .SET folder
Sound	The USER Sounds and Drum Kits	A SOUNDS folder inside a .SET folder
Pad	The USER Pads	A PAD folder inside the .SET folder
Perform (Performances)	The Performances	A PERFORM folder inside a .SET folder
SongBook	The SongBook database	A SONGBOOK folder inside a .SET folder
PCM	All the Multisamples contained in the SSD, and the Samples contained in RAM	A PCM folder inside a .SET folder
Global	The Global. All parameters marked with ▸GBL through the various chapters are saved in the Global. Voice Processor presets are saved too.	A GLOBAL folder inside a .SET folder. A .VOC file will be created inside the GLOBAL folder, containing Voice Processor presets

Saving the full memory content

You can save the full memory content with a single operation.

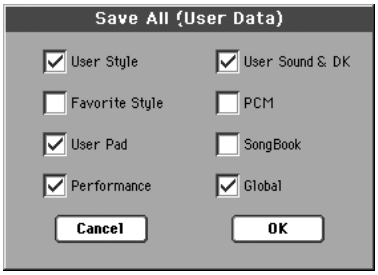
1. If saving to an external device, connect the device to one of the USB Host ports.
2. The full content ("All") of the internal memory is already shown. Select it, and press Save to confirm the selection. The list of files in the target device is shown.



3. If needed, select a different target device, by using the Device pop-up menu. When the target device is selected, its content will appear in the display.
4. At this point, you can:

   • Press the New SET button and create a new ".SET" folder (see "Creating a new ".SET" folder" on page 231), or

   • Select an existing ".SET" folder.
5. Press Save to confirm. A dialog box appears, asking you to select the type of data to save:



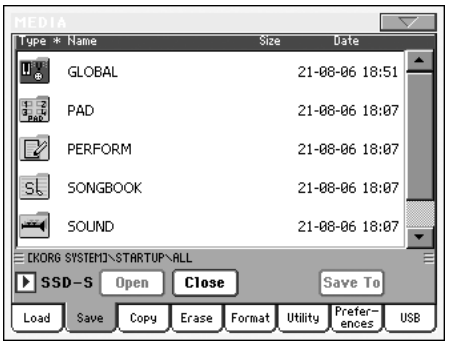
   In the above dialog box, check all data type you wish to save to a storage device.
6. Press OK to confirm, or Cancel to abort.

   Warning: *After confirming, all data of the selected type in the target folder is deleted.*

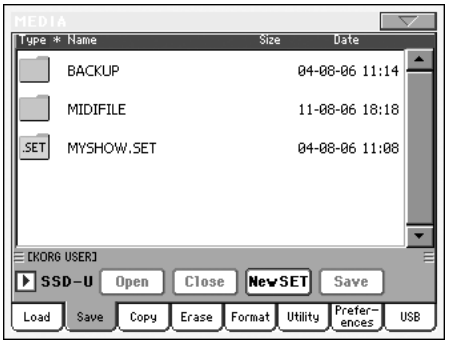
Saving all data of a specified type

In addition to the above, you can save all data of a specified type by selecting the corresponding folder.

1. If saving to an external device, connect the device to one of the USB Host ports.
2. The full content ("All") of the internal memory is already shown. Select it, and press Open to open it. A list of User data types appear (each type is a separate folder).



3. Select the folder containing the type of data you wish to save, and press Save To to confirm the selection. The list of files of the target device is shown.



4. If needed, select a different target device, by using the Device pop-up menu. When the target device is selected, its content will appear in the display.
5. At this point, you can:

   • Press the New SET button and create a new ".SET" folder (see "Creating a new ".SET" folder" on page 231), or

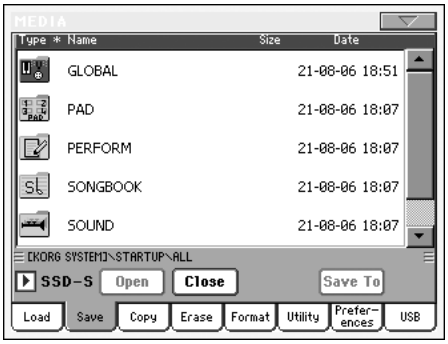
   • Select an existing ".SET" folder, and press Save to confirm.

   Warning: *After confirming, all data of the selected type in the target folder is deleted.*

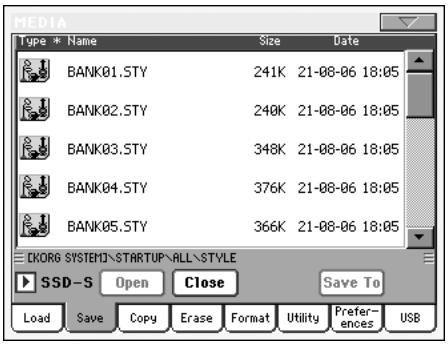
Saving a single bank

You can save a single User bank with a single operation. A bank corresponds to a button on the control panel of the instrument (i.e. a button of the STYLE section).

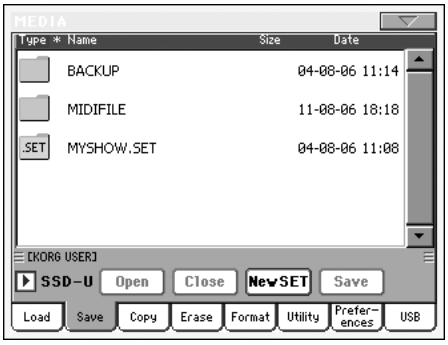
1. If saving to an external device, connect the device to one of the USB Host ports.
2. The full content (“All”) of the internal memory is already shown. Select it, and press Open to open it. A list of User data types appear (each type is a separate folder).



3. Select the folder containing the type of data you wish to save, and press Open to open it. The list of contained banks is shown.


MEDIA
Type * Name Size Date
BANK01.STY 241K 21-08-06 18:05
BANK02.STY 240K 21-08-06 18:05
BANK03.STY 348K 21-08-06 18:05
BANK04.STY 376K 21-08-06 18:05
BANK05.STY 366K 21-08-06 18:05
[KORG SYSTEM]\STARTUP\ALL\STYLE
SSD-S Open Close Save To
Load Save Copy Erase Format Utility Prefer-ences USB

4. Select the bank to be saved, and press Save To to confirm the selection. The list of files of the target device is shown.


MEDIA
Type * Name Size Date
BACKUP 04-08-06 11:14
MIDIFILE 11-08-06 18:18
.SET MYSHOW.SET 04-08-06 11:08
[KORG USER]
SSD-U Open Close New SET Save
Load Save Copy Erase Format Utility Prefer-ences USB

5. If needed, select a different target device, by using the Device pop-up menu. When the target device is selected, its content will appear in the display.
6. At this point, you can:

   • Press the New SET button and create a new “.SET” folder (see “Creating a new “.SET” folder” on page 231), or

   • Select an existing “.SET” folder, and press Save to confirm.

7. A dialog box appears, asking you to select one of the available User (or Favorite Style) locations inside the folder:

   In the above dialog box, the previously selected bank of Styles will be saved to the bank User 01 (corresponding to the USER1 button) inside the selected folder. Three User banks are available.

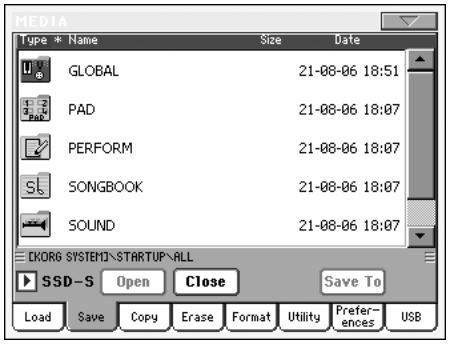
8. Press OK to confirm, or Cancel to abort.

   Warning: *After confirming, the same bank in the target folder is deleted.*

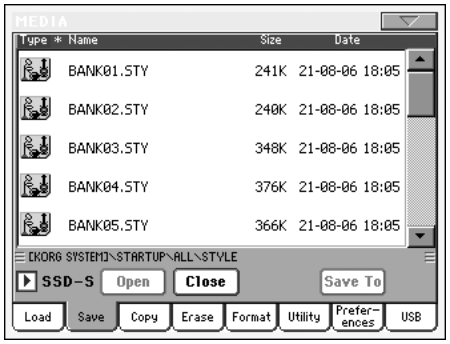
Saving a single item

You can save a single User item with a single operation.

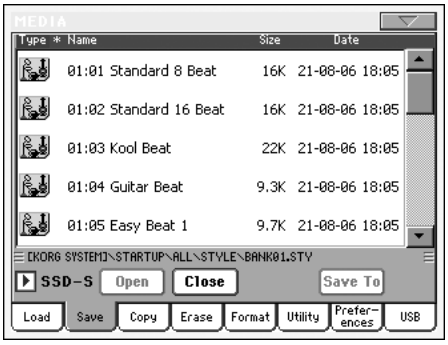
1. If saving to an external device, connect the device to one of the USB Host ports.
2. The full content (“All”) of the internal memory is already shown. Select it, and press Open to open it. A list of User data types appear (each type is a separate folder).



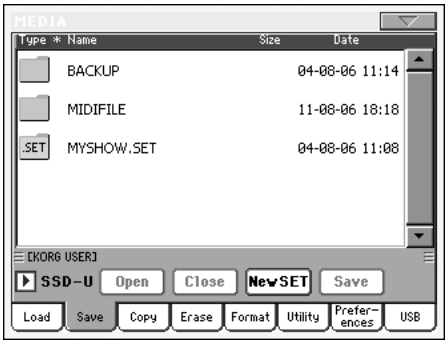
3. Select the folder containing the type of data you wish to save, and press Open to open it. The list of contained banks is shown.


MEDIA
Type * Name Size Date
BANK01.STY 241K 21-08-06 18:05
BANK02.STY 240K 21-08-06 18:05
BANK03.STY 348K 21-08-06 18:05
BANK04.STY 376K 21-08-06 18:05
BANK05.STY 366K 21-08-06 18:05
[KORG SYSTEM]\STARTUP\ALL\STYLE
SSD-S Open Close Save To
Load Save Copy Erase Format Utility Prefer-ences USB

4. Select the desired bank, and press Open to gain access to the single files.



5. Once you have selected the file that you want to save, press Save To to confirm the selection. The list of files of the target device is shown.



6. If needed, select a different target device, by using the Device pop-up menu. When the target device is selected, its content will appear in the display.

7. At this point, you can:

   • Press the New SET button and create a new ".SET" folder (see "Creating a new ".SET" folder" on page 231), or

   • Select an existing ".SET" folder, and press Save to confirm.

8. A dialog box appears, asking you to select one of the available User (or Favorite Style) locations inside the selected folder

   In the above dialog box, the previously selected Style will be saved to location 01 inside the bank U01 (corresponding to the USER1 button) inside the selected folder.

9. Press OK to confirm, or Cancel to abort.

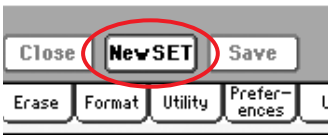
   Warning: *After confirming, the same item in the target folder is deleted.*

Creating a new ".SET" folder

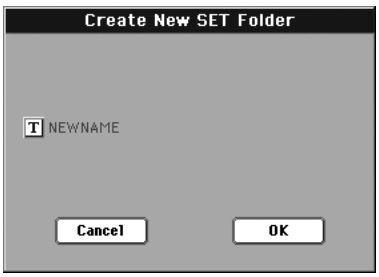
Pa800 proprietary data must be saved in special folders with the ".SET" extension. These special folders can be saved inside ordinary folders.

When saving, you can save onto existing ".SET" folders, or you can create a new folder of this type. Here is how to do it.

1. When the directory of the target device is shown in the display, the "New SET" button appears among the buttons below the file list.



2. Press the New SET button. A dialog box appears, asking you to enter a name for the new ".SET" folder.



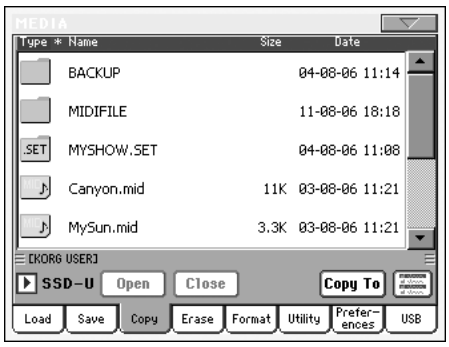
3. Press the T (Text Edit) button to open the Text Edit window. Enter the name, then press OK to confirm and close the Text Edit window.

4. Press OK to create the new folder and exit the dialog box.

Copy

In this page you can copy files and folders. Folders can be generic or ".SET" folders. In addition, you can copy the content of the generic folder you are in. You can copy inside the same device, or from a device to a different one.

To preserve data structure integrity, during Copy operations you can't open ".SET" folders and copy only one of the files it contains. You can only open and go inside generic folders.



Copying a folder's content

If nothing is selected while a folder is open in the display, you can copy the folder's content, without copying the folder itself.

Note: *During the Copy procedure, you can't open a ".SET" folder. You can, however, open any generic folder.*

1. If copying from or to an external device, connect the device to one of the USB Host ports.
2. Select the source device, by using the Device pop-up menu.
3. If the folder you are looking for is inside another folder, select this latter and press the Open button to open it. Press the Close button to go back to the parent folder.
4. To copy the current folder's content, without copying the folder itself, do not select anything in the display.
5. Press Copy To to confirm. The target device appears.

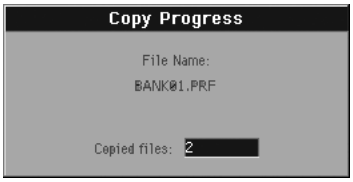
   Note: *If the selected device is not available, the "Device not found, or unknown format" message will appear. A different device will be automatically selected.*
6. If needed, select the target device, by using the Device pop-up menu.
7. If you want to select a different folder, use the Open and Close buttons to move through the directories.

   • To copy into an existing generic folder (not a ".SET" folder), select that folder.

   • To copy into the current folder, do not select anything.
8. Once the target is selected, press Copy.

   If a file or folder with the same name of the source data already exists at the target location, the "Overwrite" dialog box will appear (see "Overwriting existing files or folders" on page 233).

During Copy, a dialog box shows the progress of the operation.



Copying a single file or folder

You can copy a single file or folder, from a generic folder to a different one. The file or folder must be located in the root (the main/highest level in the device hierarchy) or into a generic folder. You can't copy single files or folders from inside a ".SET" folder.

1. If copying from or to an external device, connect the device to one of the USB Host ports.
2. Select the source device, by using the Device pop-up menu.
3. Select the folder containing the file or folder you wish to copy. If it is contained in another folder, press the Open button to open it. Press Close to go back to the previous hierarchic level.
4. Press Open to open the folder containing the file or folder to be copied.
5. Select the file or folder to be copied, then press Copy To to confirm its selection. The target device appears.

   Note: *If the selected device is not available, the "Device not found, or unknown format" message will appear. A different device will be automatically selected.*
6. If needed, select the target device, by using the Device pop-up menu.
7. When the target device content appears in the display, select the target folder. Press Open to open a folder, or Close to close it.
8. Once the target is selected, press Copy.

   If a file or folder with the same name of the source data already exists at the target location, the "Overwrite" dialog box will appear (see "Overwriting existing files or folders" below).

Multiple file selection

While in the Copy and Erase pages of the Media mode, you can select several files or folders at the same time before executing the operation. Files or folders can be selected consecutively (i.e., in a row), or discontinuously (i.e., with other files or folders in the middle).

To choose either to select files in a consecutive or discontinue way, use the Mode button on the right of the page command buttons, to choose an option for the SHIFT button:

Choose this option to select files or folders consecutively (i.e., in a row).

Choose this option to select files or folders discontinuously (i.e., with other files or folders in the middle).

To select more files or folders consecutively:

1. Press the Mode button to choose the option for the SHIFT button.
2. Select the first file or folder to be selected.
3. Press and keep the SHIFT button pressed.
4. Select the last file or folder to be selected.
5. Release the SHIFT button.

To select more files or folders discontinuously:

1. Press the Mode button to choose the option for the SHIFT button.
2. Select the first file or folder to be selected.
3. Press and keep the SHIFT button pressed.
4. Select a second file or folder to be selected.
5. While keeping the SHIFT button pressed, continue selecting the other files or folders to be selected.
6. Release the SHIFT button.

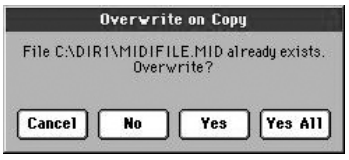
To deselect the files or folders:

- To deselect one or more file or folder, without deselecting everything, keep SHIFT pressed and touch the file or folder to be deselected.
- To deselect everything, select any other file or folder. All selected files and folders will be deselected.

Overwriting existing files or folders

When copying files, a file or folder with the same name of a source element might be found in the target device. In this case, Pa800 asks you if you want to overwrite it.

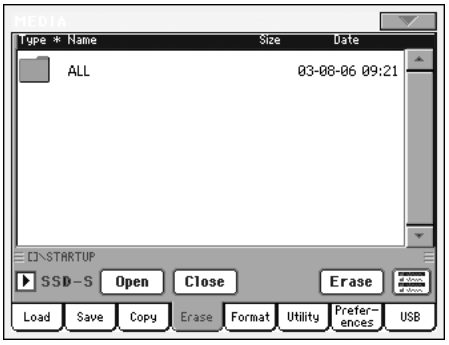
When a duplicate file or folder is met, the following dialog box appears:



Cancel	The procedure is interrupted.
No	The file or folder is not overwritten. The source file or folder is not copied. The procedure will continue with the other files and folders.
Yes	The file or folder is overwritten. The procedure will continue with the other files and folders.
Yes (to) All	The file or folder is overwritten. Any following duplicate file or folders will be overwritten as well, without this dialog box appearing again. The procedure will continue with the other files and folders.

Erase

The Erase function lets you erase files and folders from the devices.

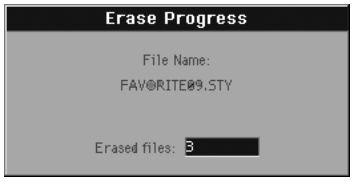


With the Erase function you will be able to select the internal system memory (SSD-S device), and erase files from there. You cannot, however, delete folders from the internal memory, since they are used by the operating system.

Erase procedure

1. If erasing from an external device, connect the device to one of the USB Host ports.
2. If needed, select a different device, by using the Device pop-up menu.
3. If the file or folder you are looking for is inside another folder, select this latter and press the Open button to open it. Press the Close button to go back to the parent folder.
4. Select the file or folder to erase.
5. Press Erase to delete the selected item.

   During erase, a dialog box shows the progress of the operation.

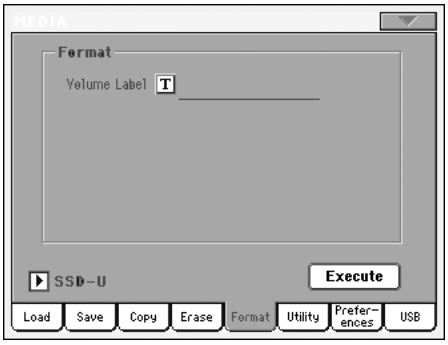


Multiple file selection

See “Multiple file selection” on page 232 for information on how to select more files or folders to be erased at the same time.

Format

The Format function lets you initialize a device. Pa800 uses a MS-DOS-compliant device format:



Warning: *When formatting a device, all data it contains is lost forever!*

Volume Label

Use this parameter to assign a name to the device to be formatted.

Press the T (Text Edit) button to open the Text Edit window. Enter the name, then press OK to confirm and close the Text Edit window.

Execute button

Press this button, after setting all the options in this page, to execute the Format command.

Format procedure

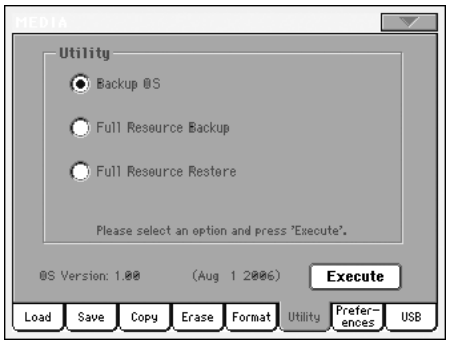
Here is how to format a device.

1. If formatting an external device, connect the device to one of the USB Host ports.
2. Press the Execute button in the display to confirm formatting.
3. The "If you confirm, all data in the media will be lost. Are you sure?" message appears in the display. Press Yes to confirm, or No to cancel.

   Note: *When formatting the hard disk or an external USB device, an additional warning appears, to avoid accidental data loss.*

Utility

This page includes a set of backup utilities.



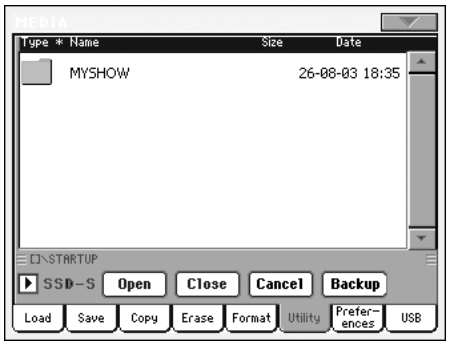
Backup OS

This command allows you to make a backup of the Operating System on a target device. A ".PKG" file will be created.

Note: *Should you not do a backup and your internal data becomes damaged, you can download the most up-to-date data from www.korgpa.com. A copy of the original OS is also contained in the Accessory CD that comes with your Pa800.*

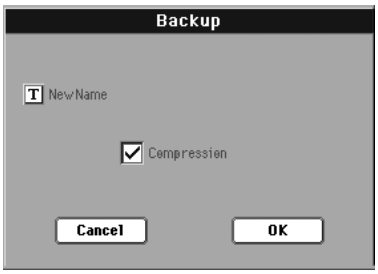
1. In case you are making the backup on an external USB device, connect the device to one of the USB Host ports.

   Be sure there is enough free space in your target device, or the Backup procedure will not be completed. The OS backup file requires about 6 MB.
2. Select the Backup OS command, then press the Execute button in the display. The target device appears.



3. If needed, select a different device, by using the Device pop-up menu.
4. If you wish to save data inside another folder, select this latter and press the Open button to open it. Press the Close button to go back to the parent folder.
5. Select the folder where to save data, and press Backup to save it. If nothing is selected, data will be saved to the current directory.

After pressing Backup, a dialog box will appear, asking you to select a name for the backup file, and whether compression must be turned on or off during the backup.



Press the T (Text Edit) button to open the Text Edit window. Enter the name, and confirm by pressing OK.

We suggest you check Compression, to save space on the backup device. However, with compression turned on, the operation will last longer.

6. Press OK to start the backup.
7. When finished, save the storage device in a safe place.

Full Backup Resources

This command allows you to make a backup of the Factory and User Musical Resources (excluding the Operating System) on a target device. A ".BKP" file will be created.

Note: *Should you not do a backup and your internal data becomes damaged, you can download the original data from www.korgpa.com. A copy of the original data in also contained in the included Accessory CD.*

Choose this command, and follow the procedure seen to backup the Operating System above. The required space on the target device depends on the amount of data to be backed-up.

Full Restore Resources

This command restores the backup of the internal Factory and User data, created with the "Full Backup Resources" command.

Warning: *Don't play the keyboard while restoring data, and stay in the Media mode. Wait until the "Wait" message disappears.*

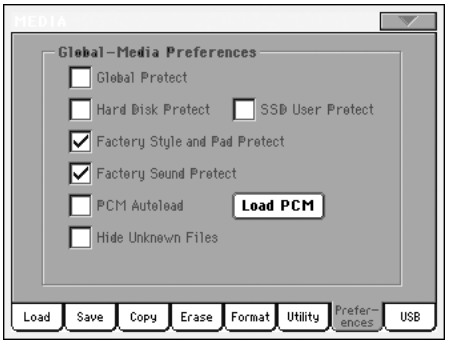
1. In case you are restoring from an external USB device, connect the device to one of the USB Host ports.
2. Select the Full Restore Resources command, then press Execute. The source device appears.
3. If needed, select a different device, by using the Device pop-up menu.
4. Browse through the files to find the backup file.
5. When the backup file (".BKP" file) is in the display, select it and press the Restore command.
6. When done, the instrument automatically restarts.

OS Version Number

This line shows the installed Operating System version. A newer version may be available on www.korgpa.com.

Preferences

This page includes various protect options, plus the PCM Autoload option and settings for the hard disk sleep time.



Global Protect

▸GBL Med

When loading a ".SET" file (see "Loading all the User data" on page 225), this parameter (if On) prevents Global parameters from being reprogrammed when loading all data. All Global parameters are therefore left unchanged.

When loading a single ".GLB" file, this parameter is ignored, and the Global is overwritten by the loaded data.

Note: *This parameter is saved to memory, but not to a target device.*

Hard Disk Protect

▸GBL Med

When on, this parameter protects the hard disk from writing.

Note: *This parameter is saved to memory, but not to a target device.*

SSD User Protect

▸GBL Med

When on, this parameter protects the User area on the SSD from writing.

Note: *This parameter is saved to memory, but not to a target device.*

Factory Style and Pad Protect

When On, this parameter protects the Factory Styles (from the "8/16 BEAT" to the "CONTEMP." bank) and Factory Pads (named "Hit" and "Sequence" in the Pad Select window) from being overwritten when loading data from a device. Furthermore, you can't access these banks when saving data.

When Off, you can load or save User Styles or Pads even into the Factory Style banks (from "8/16 BEAT" to "CONTEMP.") and Factory Pad banks (named "Hit" and "Sequence" in the Pad Select window). This way, you customize personalize your Factory Style and Pad banks.

Please note that the Save All procedure always saves only the USER and FAVORITE Style banks.

Note: *This parameter is automatically set to On when turning the instrument off.*

Note: *Should your accidentally delete some Factory Data, reload the Backup data, find the original Musical Resources in the supplied CD, or download the data from www.korgpa.com.*

Factory Sound Protect

When On, this parameter prevents writing edited Sounds from the Edit Sound mode. When Off, you can freely save edited Sounds either in the Factory or User Sound area.

Note: *This parameter is automatically set to On when turning the instrument off.*

Note: *If your accidentally delete some Factory Data, reload the Backup data, find the original Musical Resources in the supplied CD, or download the data from www.korgpa.com.*

PCM Autoload

▸GBL[Med]

When you import a Sound based on PCM Samples, or create a new Sound with Samples recorded in the Sampling mode, the Samples are stored in the SSD-S(ystem) internal memory.

When this parameter is set to On, these User PCM Samples are automatically loaded when turning the instrument on, so that you don't have to worry and deliberately load them.

However, since loading may take some time, you can choose whether to automatically load these Samples or not, in case you don't need these Sounds.

If Samples have not been automatically loaded when turning the instrument on, you can press the Load PCM button in this page to load them.

On	When turning the instrument on, User Samples used by some Sounds are automatically loaded from the SSD-S memory to the RAM memory.
Off	When turning the instrument on, external Samples used by some Sounds are not automatically loaded. Therefore, these Sounds will not sound, until you use the Load PCM button to load them to RAM.

Load PCM button

Press this button to load to RAM all PCM Samples used by some User Sounds loaded from an external device, or created in Sampling mode.

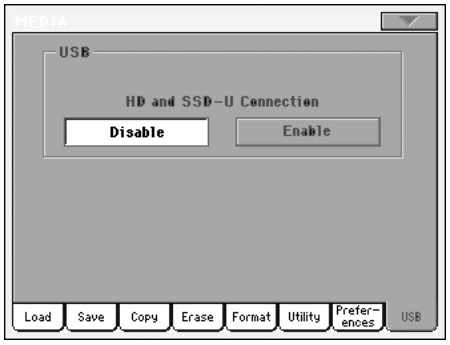
Not available if no User PCM Samples are used by any Sound, PCM Autoload is selected, or if the PCM Samples have already been loaded (either by pushing this button or by entering the Sampling mode).

Hide Unknown Files

When this option is checked, non-proprietary files are hidden when using Media operations, therefore making browsing directories easier.

USB

Use this page to enable or disable the USB Device port for file transfer.



The USB Device port allows you to access the internal SSD-U and the (optional) internal hard disk from a personal computer (Windows or Macintosh), by just connecting the Pa800 to the computer's USB interface. This way, you can exchange files between the Pa800 and a personal computer (for example, for making a quick backup of Pa800 data on your computer, or moving midifiles to your Pa800).

Note: *Windows 2000 and XP, as well as Mac OSX, can be directly connected to the Pa800. To connect a Windows 98 computer you need a dedicated driver, available from www.korgpa.com.*

Hint: *While USB file transfer is enabled, you cannot access other functions on the Pa800. We suggest you use the USB just after turning the instrument on, and turn the instrument off and on again after using and disconnecting it, to be sure no USB activities will interfere with other media operations.*

HD and SSD-U Connection

Normally, the USB Device port is not enabled for file transfer on the Pa800 (it is always on, however, for MIDI connection). Press the Enable button to turn it on, or the Disable button (with all the caveats) to turn it off.

Enable	After connecting Pa800 to a personal computer by using a standard USB cable, press this button to enable file transfer. In this case, Pa800 is the B USB device (called Device or Slave), while the personal computer is the A USB device (called Host or Master).

The MEDIA LED will start blinking, while the personal computer reads the internal SSD-U memory and the internal hard disk of the Pa800. When finished (this may take some minutes, depending on the hard disk size), the icons of the SSD-U and the hard disk will appear among the other storage devices connected to the computer:

	SSD-U	HD
Windows	KORG USER (G:)	KORG HD (H:)
Macintosh	KORG USER	KORG HD

Caveat: *Do not modify ".SET" folders, or you will no longer be able to use them on the Pa800. Only use the USB connection for backup purpose, or to modify ordinary folders.*

Note: *After starting the USB connection, accessing Pa800 data from the computer may take some time, depending on the size of the hard disk and the data contained in the SSD-U or hard disk.*

Disable — Press this button to disconnect the USB file transfer. Be careful to press it only when you are absolutely sure data transfer has been completed.

Note: *USB connection is also automatically disconnected when disconnecting the USB communication on the personal computer side.*

To disconnect USB communication on a PC, you usually select the dedicated command by clicking on the USB device icon with the right mouse button. On the Mac, select the USB device icon, then select the Eject command or drag it to the eject icon in the Dock.

Hint: *We suggest to disconnect USB connection from the personal computer, instead of pressing this button on the Pa800.*

Caveat: *Do not disconnect USB communication before the personal computer has really finished transferring files. Sometimes, the on-screen indicator tells the procedure has been completed, BEFORE it is actually finished.*

Disconnecting USB communication (or disconnecting the USB cable) before data transfer has been completed may cause loss of data.

Page menu

Press the page menu icon to open the menu. Press a command to select it. Press anywhere in the display to close the menu without selecting a command.

Create New Folder

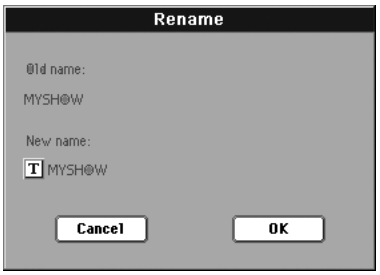
This command lets you create a new generic folder in the root of any device, or inside any other generic folder. You can't create a ".SET" folder with this command, since this type of folder is reserved to the Save operations (and can be created with the New SET button in any Save page).

By pressing the T (Text Edit) button you can open the Text Edit window. Enter the name, then press OK to confirm and close the Text Edit window.

Rename

Available only when an item is selected in a file list.

Use this function to change the name of an existing generic file or folder. To preserve consistency through the data structure, you cannot rename single files inside a ".SET" folder. Also, you cannot change the 3-character extension of files and ".SET" folders, since they are used to identify the type of file or folder.

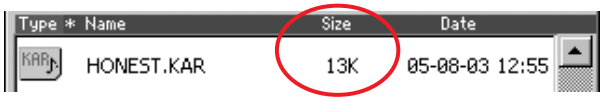


Press the T (Text Edit) button to open the Text Edit window. Enter the new name, then press OK to confirm and close the Text Edit window.

Object(s) info

Select this command to see the size of any selected file or folder. Also, the number of files and directories (folders) it contains are shown.

Note: *The* ***single file*** *size is always shown to the right of the file name in any file list:*



Device Info

Select this command to see various info on the selected device. To select a different device, use the Device pop-up menu on the lower left corner of most Media pages.

By pressing the T (Text Edit) button you can open the Text Edit window. Enter the name (label) of the selected device, then press OK to confirm and close the Text Edit window.

Warning: *If you change the name of a device connected to the USB-F or USB-R port, and it contains midifiles used by some SongBook entries, these entries will be damaged (due to broken links to the resources contained in the device).*

This does not affect resources contained in the SSD-U memory, or the (optional) internal hard disk.

Protect

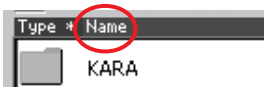
Select this command to protect the selected file or folder from writing/erasing. The lock icon will appear next to the file or folder name.

Unprotect

Select this command to unprotect the selected file or folder – if protected.

Ordered by Name

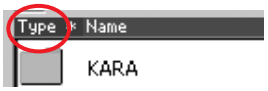
Select this display option to see the list of files and folders in rough alphabetical order, with different file types mixed in the list. The Name label, above the file list, is shown in red.



This command is the same as directly touching the Name label above the file list.

Ordered by Type

Select this display option to see the list of files and folders ordered by type. Inside any type group, files are still in alphabetical order. The Type label, above the file list, is shown in red.



This command is the same as directly touching the Type label above the file list.

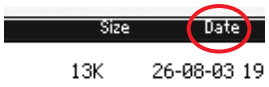
Order by Size

Select this display option to see the list of files and folders ordered by size. The Size label, above the file list, is shown in red.

This command is the same as directly touching the Size label above the file list.

Order by Date

Select this display option to see the list of files and folders ordered by date. The Date label, above the file list, is shown in red.



This command is the same as directly touching the Date label above the file list.

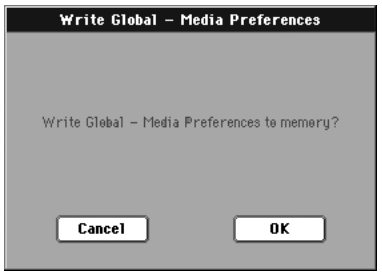
Ascending/Descending

Use this command to switch between the ascending (Numbers, A…Z) and descending (Z…A, Numbers) order.

This is the same as directly touching the red label above the file list.

Write Global-Media Preference

Select this command to open the Write Global-Media Preferences dialog box, and save settings made in the Preferences page (see "Preferences" on page 235).



Parameters saved in the Media Preferences area of the Global are marked with the ▸GBL[Med] symbol through the user's manual.

Care of mass storage devices

The Pa800 can save most of the data contained in memory on the internal hard disk (if fitted), or to external devices (like pen drives) connected to one of the USB Host ports. Here are some precautions when handling these devices.

Hard disk write protection

You can protect your hard disk from writing, by using the software protection found in Media mode (see "Hard Disk Protect" on page 235).

SSD-U write protection

You can protect the SSD-U memory from writing, by using the software protection found in Media mode (see "SSD User Protect" on page 235).

Precautions

- Do not remove a device or move the instrument while the device is operating.
- Make a backup copy of the data contained in a device, in order not to lose data forever in case of damage. You can backup your data to a personal computer, and from there to a CD or DVD. The internal SSD-U and (optional) hard disk can be backed up on a personal computer's hard disk, by using the USB Device connection.
- Do not leave a USB device connected to the USB ports while carrying the instrument, or it may be damaged.
- Keep the memory devices or the instrument away from sources of magnetic fields, for example televisions, refrigerators, computers, monitors, speakers and transformers. Magnetic fields can alter the contents of the devices.
- Do not keep memory devices in very hot or wet places, do not expose them to direct sunlight and do not store them without use in dusty or dirty places.
- Do not place heavy objects on top of the devices.

Possible problems

- Magnetic fields, dirt, humidity and usage can damage data in a device. You can try to recover the data with disk repair utilities for personal computers. It is, however, advisable to always make a backup copy of your data.

Bonus software

With Pa800, three ".SET" folders are supplied with the Accessory CD, with the whole content of Korg's "Real Drums" and "Turkish/Arabic World" collections, originally available as separate cards for the Pa80/Pa60 series.

These are high quality sound sets, based on additional PCM Samples. Go to www.korgpa.com for more information.

To load these sounds, first copy either the REALDRUM.SET or TA_WORLD.SET folder to the SSD-U or internal hard disk (if installed) using the USB connection, then load them to memory. By loading the BONUS_SW.SET folder, you can load both collections at once.

Warning: *When loading the above folders, all User data in memory is deleted. Save important data, before loading the bonus software.*

Note: *After turning the instrument off, all samples are deleted from the RAM memory. You can either have them automatically reloaded when turning the instrument on again (see "PCM Autoload" on page 236), or manually load them (see "Load PCM button" on page 236).*

MIDI

What is MIDI?

Here is a brief overview of MIDI, as related to the Pa800. If interested, you may find more information on the general use of MIDI in the various specialized magazines and dedicated books.

In general

MIDI stands for Musical Instruments Digital Interface. This interface lets you connect two musical instruments, or a computer and various musical instruments.

From a software point of view, MIDI is a protocol that describes messages for playing notes and controlling them. It is sort of a grammar to let different instruments and computers speak the same language, and let the one tell the other what to do.

From a physical point of view, MIDI messages can travel across two different types of connectors on the Pa800:

• The MIDI interface, that is composed of three different connectors. The MIDI IN receives data from another device; the MIDI OUT sends data to another device; the MIDI THRU sends to another device exactly what was received on the MIDI IN (this is useful to daisy-chain more instruments).

• The USB Device port, that replaces both the MIDI IN and OUT connectors with a single port and cable.

Both these devices are active at the same time. So, you can connect the Pa800 to a computer via the USB port, and connect another instrument's MIDI IN port to the MIDI THRU port of the Pa800.

Channels and messages

Basically, a MIDI or USB cable transmits 16 channels of data. Think to each MIDI channel as a TV channel: the receiver must be set on the same channel of the transmitter. The same happens with MIDI messages: when you send a Note On message on channel 1, it will be received on channel 1 only. This allows for multitimbricity: you can have more than one sound playing on the same MIDI instrument.

There are various messages, but here are the most commonly used:

Note On – This message instructs an instrument to play a note on a specific channel. Notes have both a name (C4 standing for the center C) and a number (60 being the equivalent for C4). A Note Off message is often used to say the note has been released. In some case, a Note On with value "0" is used instead.

Together with the Note On message, a Velocity value is always sent. This value tells the instrument how loud the note must play.

After Touch – This message is generated by pressing on the keyboard, after the note has been struck. It usually activates vibrato, or other sound parameters.

Pitch Bend (PB) – You can generate this message acting on the joystick (X direction). The pitch is translated up or down.

Program Change (PC) – When you select a Sound, a Program Change message is generated on the channel. Use this message, together with Control Change 00 and 32, to remotely select Pa800 data from a sequencer or a master keyboard.

Control Change (CC) – This is a wide array of messages, controlling most of the instrument parameters. Some examples:

- CC00, or Bank Select MSB, and CC32, or Bank Select LSB. This message pair is used to select a Sound Bank. Together with the Program Change message, they are used to select a Sound.
- CC01, or Modulation. This is the equivalent of pressing up the joystick. A vibrato effect is usually triggered on.
- CC07, or Master Volume. Use this controller to set the channel's volume.
- CC10, or Pan. This one sets the channel's position on the stereo front.
- CC11, or Expression. Use this controller to set the relative volume of tracks, with the maximum value matching the current setting of the CC07 control.
- CC64, or Damper Pedal. Use this controller to simulate the Damper pedal.

Tempo

Tempo is a global MIDI message, that is not tied to a particular channel. Each Song includes Tempo data.

Lyrics

Lyrics are non-standard MIDI events, made to display text together with the music. Pa800 can read many of the available Lyrics format on the market.

What is MIDI Over USB?

You can let the Pa800 communicate MIDI data with a computer using the USB Device port instead of the MIDI ports. This way, you can connect your Pa800 to a personal computer without the need of a dedicated MIDI interface.

Most Pa800 MIDI features can be used on a Windows XP or Mac OS X computer with no need of special software. However, for full and easy use of all MIDI features, we suggest you to install the "KORG USB MIDI Driver", a special software that you can find in the CD that comes with your Pa800. Relevant instructions come with the software itself. See "Installing the Korg USB MIDI Driver" on page 295.

Standard MIDI Files

Midifiles, or Standard MIDI Files (a.k.a. SMF), are a practical way of exchanging songs between different instruments and computers. Pa800 uses the SMF format as its default song format, so reading a song from a computer, or saving a song that a computer software can read, is not a problem at all.

The Pa800 sequencers are compatible with the SMF in format 0 (all data in one track; it is the most common format) and 1 (multitrack). It can read the SMF in Song Play mode and modify/save them in Sequencer mode. It can save a song in SMF 0 format in the Sequencer mode.

When in Song Play mode, the Pa800 can also display SMF lyrics in Solton, M-Live (Midisoft), Tune1000, Edirol, GMX, HitBit, and XF formats, and the chord abbreviations of SMF in Solton, M-live (Midisoft), GMX, and XF format.

Note: *The above trademarks are the property of their respective holders. No endorsement is intended by inclusion in this list.*

Standard MIDI Files usually have the ".MID" or ".KAR" filename extension.

The General MIDI standard

Some years ago, the musical instruments world felt a need for some further standardization. Then, the General MIDI Standard (GM) was born. This extension of the basic MIDI sets new rules for compatibility between instruments:

- A minimum of 16 MIDI channels was required.
- A basic set of 128 Sounds, correctly ordered, was mandatory.
- The Drum Kit had a standard order.
- Channel 10 had to be devoted to the Drum Kit.

A most recent extension is the GM2, that further expands the Sounds database. The Pa800 is soundwise-compatible with the GM2 standard.

The Global channel

Any channels with the Global option assigned (see "MIDI: MIDI In Channels" on page 204) can simulate the Pa800 integrated keyboard. When the Pa800 is connected to a master keyboard, transmission should take place over the Global channel of the Pa800.

The MIDI messages received over a Global channel and not over a standard channel are affected by the buttons of the KEYBOARD MODE section, as well from the split point. Therefore, if the SPLIT button LED is lit up, the notes that arrive to the Pa800 over this channel will be divided by the split point into the Upper (above the split point) and Lower (below the split point) parts.

The notes that arrive to a Global channel are used for the chord recognition of the automatic accompaniment. If the KEYBOARD MODE is SPLIT, only the notes below the split point will be used. These notes will be combined with the ones of the special Chord 1 and Chord 2 channels.

The Chord 1 and Chord 2 channels

You can set two special Chord channels (see page 204) to send to the Pa800 notes for the chord recognition. The notes will be combined with the notes that go through the channel set as Global (Global notes are recognized only under the split point, if the SPLIT LED is lit up).

The Chord channels are not affected by the split point and the KEYBOARD MODE section of the control panel. All the notes – both above and below the split point – will be sent to the chord recognition.

The buttons of the CHORD SCANNING section have a particular effect on the Chord channels:

- if you have selected LOWER, the chord recognition mode will be set by the "Chord Recognition Mode" parameter in the Style Play mode (see page 101);
- if you have selected UPPER or FULL, the chord recognition mode will always be Fingered 2 (you need to play at least three notes in order for the chord to be detected).

These two channels are especially useful for accordion players to assign a different Chord channel to the chords and the bass played with the left hand. In this way, chords and bass will participate to the creation of chords for the chord recognition of the automatic accompaniment.

The Control channel

You can set a MIDI IN channel as the Control channel (see page 205), to select Styles and Performance from an external device. See the Appendix for a list of messages corresponding to Pa800 internal data.

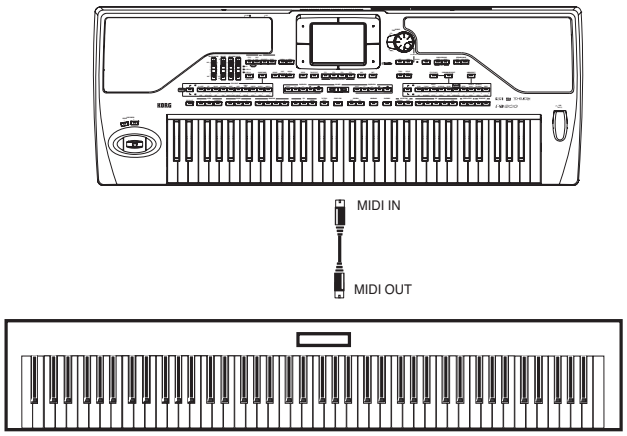
MIDI Setup

You can play Pa800 with an external controller, and use it simply as a powerful sound generator. To help you configure the MIDI channels, we have provided a set of MIDI Setups (see "Midi Setup" on page 102 for the Style Play mode, "Midi Setup" on page 158 for the Song Play mode, and "MIDI Setup" on page 203 for the Global mode).

We recommend you to consider each MIDI Setup as a starting point you can freely tweak. Once you have selected the most appropriate MIDI Setup for the connection to be made, you can modify the parameters as necessary and save them in a MIDI Setup (see "Write Global - Midi Setup dialog box" on page 210).

Connecting Pa800 to a Master keyboard

You can control the Pa800 with a master keyboard or any other MIDI keyboard. You only need to connect the MIDI OUT connector of the master keyboard to the MIDI IN connector of the Pa800. The master keyboard will become the integrated keyboard of the Pa800 if it transmits over the same channel programmed as Global in the Pa800.



If the master keyboard transmits over the Global channel of the Pa800, the split point and the status of the KEYBOARD MODE section in the control panel will affect the notes received from the master keyboard.

Connections and settings

To connect the master keyboard to the Pa800 follow this procedure:

1. Connect the MIDI OUT connector of the master keyboard to one of the MIDI IN connectors of the Pa800 (IN A suggested).
2. Program the master keyboard to transmit over the Global channel of the Pa800 (see "MIDI: MIDI In Channels" on page 204).

   For information on the master keyboard programming, see the master keyboard own user's manual.
3. Select the MIDI Setup parameter. You can do this by going to the "MIDI: MIDI Setup / General Controls" page of the Global mode, or in the dedicated page of the Style Play, Song Play or Sequencer mode (see "Midi Setup" on page 102, "Midi Setup" on page 158, and "Midi Setup" on page 191).

   Note: *A different MIDI Setup may be selected for the Style Play, Song Play and Sequencer modes. The "1-Default" MIDI Setup is automatically selected when entering the Sound Edit mode. MIDI settings are therefore modified when switching to a different operating mode. The current MIDI Setup is also shown in the Global mode.*
4. Select the "Master Keyboard" MIDI Setup.

   Note: *Settings may change when new Global data is loaded from disk. To protect settings from loading, use the Global Protect function (see "Global Protect" on page 235).*
5. To save the assigned MIDI Setup for the selected operative mode into the Global, select the "Write Global-Style Setup", the "Write Global-Song Play Setup", the "Write Global-Seq. Setup", or the "Write Global-Global Setup" command from the page menu.
6. If needed, press one of the buttons in the MODE section to go to the desired operative mode.

Connecting the Pa800 to a MIDI accordion

There are various types of MIDI accordions, each one requiring different MIDI settings. Pa800 is provided with a series of "Accordion" MIDI Setups, each one suitable for a different MIDI accordion (see page 203).

Connection and settings

To connect the accordion to the Pa800 follow this procedure:

1. Connect the MIDI OUT connector of the accordion to one of the MIDI IN connectors of the Pa800 (IN A suggested).
2. Select the MIDI Setup parameter. You can do this by going to the "MIDI: MIDI Setup / General Controls" page of the Global mode, or in the dedicated page of the Style Play, Song Play or Sequencer mode (see "Midi Setup" on page 102 and "Midi Setup" on page 158).

   Note: *A different MIDI Setup may be selected for the Style Play, Song Play and Sequencer modes. The "1-Default" MIDI Setup is automatically selected when entering the Sound Edit mode. MIDI settings are therefore modified when switching to a different operating mode. The current MIDI Setup is also shown in the Global mode.*
3. Select one of the available "Accordion" MIDI Setups.

   Note: *Settings may change when new Global data is loaded from disk. To protect settings from loading, use the Global Protect function (see "Global Protect" on page 235).*
4. To save the assigned MIDI Setup for the selected operative mode into the Global, select the "Write Global-Style Setup", the "Write Global-Song Play Setup", the "Write Global-Seq. Setup", or the "Write Global-Global Setup" command from the page menu.
5. If needed, press one of the buttons in the MODE section to go to the desired operative mode.

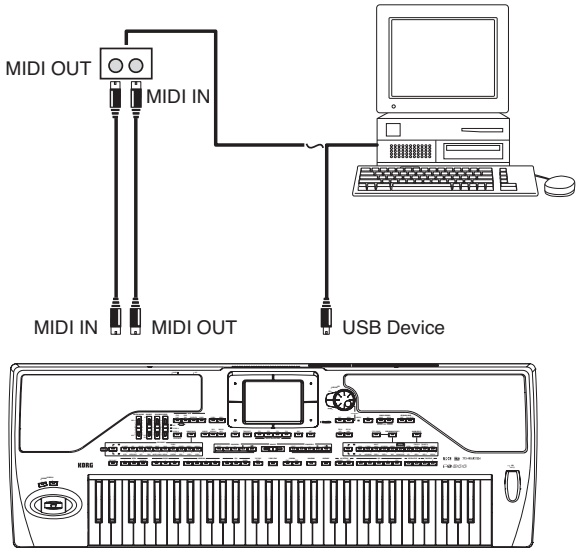
Connecting the Pa800 to an external sequencer

You can program a new song on an external sequencer, using Pa800 as a multi-timbral expander.

Connections and settings

In order to connect the Pa800 to a computer, you need to have a computer with the MIDI interface.

1. In case you will connect the computer and the Pa800 via the USB port, install the Korg USB MIDI Driver, as explained in "Installing the Korg USB MIDI Driver" on page 295.
2. Connect the Pa800 and the computer either via the USB Device port, or via the MIDI ports and a MIDI interface, as shown in the following diagram.



3. Activate the "MIDI Thru" function on the external sequencer.
4. Press GLOBAL, and go to the "MIDI: MIDI Setup / General Controls" page. uncheck the "Local Control On" parameter (see page 203). This is called the "Local Off status".
5. Press SEQUENCER to go to the Sequencer mode. Go to the "Preferences: Global Setup" page (see page 191). Select the "Extern.Seq." MIDI Setup.

   Note: *Settings may change when new Global data is loaded from disk. To protect settings from loading, use the Global Protect function (see "Global Protect" on page 235).*
6. Select the "Write Global-Seq. Setup" command from the page menu to save the assigned MIDI Setup to the Global.
7. Play the keyboard. Notes played on the keyboard go from the MIDI OUT of the Pa800 to the MIDI IN of the computer/MIDI interface (or go from the USB port of the Pa800, to the USB port of the computer).

   Notes generated by the computer (i.e. a song played by its sequencer) are sent through the MIDI OUT of the MIDI interface to the MIDI IN connector of the Pa800 (or go from the USB port of the computer, to the USB port of the Pa800).

The Local Off

When the Pa800 is connected to an external sequencer, we recommend you to set the Pa800 in Local Off mode (see "Local Control On" on page 203) to avoid that the notes are simultaneously played by the keyboard and by the MIDI events sent by the external sequencer.

When the Pa800 is in Local Off, the Pa800 keyboard transmits data to the external sequencer, but not to the internal sound generation. The sequencer will receive the notes played on the Pa800 keyboard and send them to the selected track of the song. The track will transmit the data to the internal sound generation of the Pa800.

Note: *In order to send data to the Pa800 sound generation, the "MIDI Thru" function must be activated in the external sequencer (normally active; the name may be different according to the type of sequencer). For more information refer to the instructions manual of the sequencer.*

The Sounds

The song that is played back by the computer sequencer can select Pa800 Sounds through the MIDI messages Bank Select MSB, Bank Select LSB (bank selection, two messages), and Program Change (Sound selection). For a list of Sounds and MIDI values, see "Sounds (Program Change order)" on page 260.

A suggestion for those who program songs on computer: Even though it is not essential, you usually set the bass on channel 2, melody on channel 4, drum kit on channel 10, control of the Pa800 voice harmonizer on channel 5.

Playing another instrument with the Pa800

You can use the Pa800 as the master controller for your MIDI setup.

1. Connect one of Pa800 MIDI OUT connectors to the other instrument's MIDI IN.
2. Set the other instrument to the same channels you want to play from Pa800. For example, if you wish to play the Upper 1 and Upper 2 tracks with sounds of the other instrument, enable the other instrument to receive on the same channels Pa800 is transmitting from tracks Upper 1 and Upper 2 (by default, channels 1 and 2).
3. Set the master volume of the other instrument with its own volume controls.
4. Mute/unmute any track right from the Pa800. Adjust each track's volume by using Pa800 sliders.
5. Play the keyboard of the Pa800.

The Keyboard

Pa800's keyboard can drive up to four tracks via the MIDI OUT (Upper 1-3 and Lower). MIDI output channels are set in Global mode (see "MIDI: MIDI Out Channels" on page 205).

As a default situation ("1-Default" MIDI Setup), each of Pa800 Keyboard tracks transmit on the following channels:

Track	Out Channel
Upper1	1
Upper2	2
Upper3	3
Lower	4

When a track is muted, it cannot transmit any MIDI data to an external expander or sequencer connected Pa800's MIDI OUT.

To hear only the expander's sounds, you can lower the MASTER VOLUME control on the Pa800, or set the Keyboard tracks to the External status (see "Track Controls: Mode" on page 186).

The Sequencer

Any Sequencer's track can drive a channel on an external instrument. To set each track's MIDI output channel, see "MIDI: MIDI Out Channels" on page 205.

To hear only the expander's sounds, you can lower the MASTER VOLUME control on the Pa800, or set the Song tracks to the External status (see "Track Controls: Mode" on page 186).

Select the "Sequencer 1" or "Sequencer 2" MIDI Setup (depending on the Sequencer you are using on the Pa800) to set the channels as follows.

Track	Out Channel
Song 1…16	1…16

The Arranger

One of the most interesting aspect of MIDI, is that you can use your Pa800 to play an external instrument with its onboard arranger. Yes, it's hard to beat the audio quality of Pa800, but you could wish to use that old faithful synth you are still accustomed to…

To assign some of Pa800 Style tracks to an external instrument, set them to the External status (see "Track Controls: Mode" on page 186).

Select the "Default" MIDI Setup to set the channels as follows (this is the default status of Pa800).

Track	Out Channel
Bass	9
Drums	10
Percussion	11
Acc1…5	12…16

Appendix

Factory data

Styles

Note: *You can remotely select Styles on the Pa800, by sending it Bank Select MSB (CC#0), Bank Select LSB (CC#32) and Program Change messages on the Control channel (see "MIDI: MIDI In Channels" on page 204).*

#	CC0	CC32	PC	Bank: 8/18 Beat	CC0	CC32	PC	Bank: Pop	CC0	CC32	PC	Bank: Ballad
1	0	0	0	Standard 8 Beat	0	1	0	Guitar Pop	0	2	0	Modern Ballad
2			1	Standard 16 Beat			1	Easy Pop 1			1	Moonlight Ballad
3			2	Kool Beat			2	Easy Pop 2			2	Soft Ballad
4			3	Guitar Beat			3	Pop Groove			3	Funky Ballad
5			4	Easy Beat 1			4	British Pop			4	Guitar Ballad
6			5	Easy Beat 2			5	Pop Jazz			5	Easy Ballad
7			6	Real 8 Beat			6	Slow Latin Pop			6	Organ Ballad
8			7	Real 16 Beat			7	Pop Ballad			7	Blue Ballad
9			8	Soft 8 Beat			8	Pop 6/8			8	Folk Ballad 1
10			9	Soft 16 Beat			9	Slow Pop 6/8			9	Folk Ballad 2
11			10	Classic Beat			10	Pop 12/8			10	Groove Ballad
12			11	Pop 16 Beat			11	Pop Shuffle 1			11	Blues Ballad
13			12	Analog Beat 1			12	Pop Shuffle 2			12	Analog Ballad 1
14			13	Analog Beat 2			13	Pop Shuffle 3			13	Analog Ballad 2
15			14	8 Beat Analog 1			14	Pop Chart 1			14	Rock Ballad 1
16			15	8 Beat Analog 2			15	Pop Chart 2			15	Rock Ballad 2
17			16	Modern Beat			16	Pop Funk 1			16	Slow 6/8
18			17	Half Beat			17	Pop Funk 2			17	Ballad 6/8 1
19			18				18	Fast Pop			18	Ballad 6/8 2
20			19				19				19	Medium 6/4
21			20				20				20	Slow Waltz
22			21				21				21	Pop Hit Ballad
23			22				22				22	Color Ballad
24			23				23				23	Oriental Ballad
25			24				24				24	
26			25				25				25	
27			26				26				26	
28			27				27				27	
29			28				28				28	
30			29				29				29	
31			30				30				30	
32			31				31				31	

#	CC0	CC32	PC	Bank: Ballroom	CC0	CC32	PC	Bank: Dance	CC0	CC32	PC	Bank: Rock
1	0	3	0	Easy Listening	0	4	0	Club House	0	5	0	Pop Rock
2			1	Slow Band			1	Euro Trance			1	English Rock
3			2	Big Band Jump			2	Fashion Funk			2	Fire Rock
4			3	Big Band Fox			3	Dance Fever			3	Hard Rock
5			4	Big Band 40's			4	Funky Disco			4	Open Rock 1
6			5	50's Fox			5	Barry Dance			5	Open Rock 2
7			6	Organ Foxtrot			6	Sister & Girl			6	Heavy Rock
8			7	Organ Waltz			7	Philly Disco			7	Funky Rock
9			8	Slow Waltz 1			8	Oriental Dance			8	Rock Oldie
10			9	Slow Waltz 2			9	Groove It Up			9	Rock & Roll
11			10	Foxtrot 1			10	60's Dance			10	South Shuffle
12			11	Foxtrot 2			11	70's Disco 1			11	60's Rock
13			12	Fox Shuffle 1			12	70's Disco 2			12	Surf Rock
14			13	Fox Shuffle 2			13	80's Dance			13	Latin Rock 1
15			14	Quick Step 1			14	Miami Disco			14	Latin Rock 2
16			15	Quick Step 2			15	Love Disco			15	Slow latin rock
17			16	Slow Fox			16	Dance Motown			16	Slow Rock 1
18			17	Italian Fox			17	Soca Dance			17	Slow Rock 2
19			18	Operetta			18	Disco Gully			18	60's Slow Rock
20			19	Orchestral Tango			19	Dance Mix			19	Rock 6/8
21			20	English Tango			20	Disco Latin			20	Steely Rock
22			21	Italian Tango 1			21	House Garage			21	Abbey Rock
23			22	Italian Tango 2			22	House			22	SouthStrait Rock
24			23	Argentina Tango			23	Techno			23	Rock Beat
25			24	Irish Fox			24	Rap			24	Rock Shuffle
26			25	Twist			25	HipHop			25	Blues Shuffle
27			26	Jive			26				26	Light Rock
28			27	Pasodoble			27				27	
29			28	Hully Gully			28				28	
30			29				29				29	
31			30				30				30	
32			31				31				31	

#	CC0	CC32	PC	Bank: Funk & Soul	CC0	CC32	PC	Bank: Country	CC0	CC32	PC	Bank: World 1
1	0	6	0	Funk R&B	0	7	0	Country Strum	0	8	0	Oberkr. Waltz 1
2			1	Kool Funk			1	Country QuikStep			1	Oberkr. Waltz 2
3			2	Al Funk			2	Country Beat 1			2	Oberkr. Polka 1
4			3	Elektrik Funk			3	Country Beat 2			3	Oberkr. Polka 2
5			4	Classic Funk			4	Country Ballad 1			4	Schlager Polka
6			5	Black Funk			5	Country Ballad 2			5	Party Polka
7			6	Talkin' Jazz			6	Country 3/4			6	Alpen Ballade
8			7	Funky Sisters			7	Modern Country			7	Polka Pop
9			8	Rhythm & Blues			8	Country Pop			8	Bavarian Pop
10			9	Blues			9	Bar Country			9	ClassicSchlager1
11			10	Soul			10	Bluegrass			10	ClassicSchlager2
12			11	Gospel			11	Country Boogie			11	ClassicSchlager3
13			12	Gospel Swing			12	Country Shuffle 1			12	Organ Evergreens
14			13	Gospel Shuffle			13	Country Shuffle 2			13	Schlager Rhumba
15			14	Modern Gospel 1			14	Country 8 Beat			14	SchlagerShuffle1
16			15	Modern Gospel 2			15	Country 16 Beat			15	SchlagerShuffle2
17			16	Al Swing			16				16	Dance Schlager
18			17	Groove			17				17	Fox Schlager
19			18	Groove Funk			18				18	Medium Schlager
20			19	Jazz Funk			19				19	Disco Schlager
21			20	Motown Shuffle 1			20				20	Pop Schlager
22			21	Motown Shuffle 2			21				21	Alpen Rock
23			22				22				22	Rock Schlager
24			23				23				23	Volkst. Schlager
25			24				24				24	Country Schlager
26			25				25				25	Schlager 1
27			26				26				26	Schlager 2
28			27				27				27	Schlager 3
29			28				28				28	Schlager 4
30			29				29				29	Caribbean
31			30				30				30	Samba Medley
32			31				31				31	Party Mix

#	CC0	CC32	PC	Bank: World 2	CC0	CC32	PC	Bank: Latin	CC0	CC32	PC	Bank: Latin Dance
1	0	9	0	Hawaiian	0	10	0	Guitar Bossa	0	11	0	Brazilian Samba
2			1	Flamenco 4/4			1	Basic Bossa			1	Sambalegre
3			2	Flamenco 3/4			2	Cool Bossa			2	Samba
4			3	Banda 2/4			3	Meditation Bossa			3	Samba De Sol
5			4	Mexican Waltz			4	Fast Bossa 1			4	DiscoSamba
6			5	Celtic Dream			5	Fast Bossa 2			5	Mambo
7			6	Celtic Waltz			6	Orch. Bossa 1			6	Mambo 2000
8			7	Celtic Ballad			7	Orch. Bossa 2			7	Mambo Party
9			8	Scottish Reel			8	Modern Bossa			8	Salsa 1
10			9	Orchestral Waltz			9	Organ Bossa			9	Salsa 2
11			10	OrchestralBolero			10	Groove Bossa			10	Merengue 1
12			11	Minuetto			11	Natural Bossa			11	Merengue 2
13			12	Baroque			12	Cool Latin Jazz			12	Club Latin
14			13	New Age			13	Cha Cha 1			13	Gipsy Dance
15			14	Tarantella			14	Cha Cha 2			14	Rhumba
16			15	Raspa			15	Cha Cha 3			15	Cumbia
17			16	Orleans			16	Cuban Cha Cha			16	Calypso
18			17	Norteno			17	Pop Cha Cha			17	Lambada
19			18	Quebradita			18	Disco Cha Cha			18	Meneaito
20			19	Tejano			19	Latin Big Band			19	Macarena
21			20	Cajun			20	Latin Pop			20	Bomba
22			21	Zydeco			21	Lite Beguine			21	Tortura Dance
23			22	Mariachi			22	Beguine			22	Sabor
24			23	Hora			23	Bachata			23	Andean
25			24	9/8			24	Latin Bolero			24	Reggae 1
26			25	Vahde			25	Bayon			25	Reggae 2
27			26	2/4 Oyun			26	Habanera			26	
28			27	Ciftetelli			27	Guajira			27	
29			28	Halay			28				28	
30			29	5/8			29				29	
31			30	Oryantal			30				30	
32			31	Turkish Pop			31				31	
#	CC0	CC32	PC	Bank: Jazz	CC0	CC32	PC	Bank: Trad(itional)	CC0	CC32	PC	Bank: Movie & Show
1	0	12	0	Bigger Band	0	13	0	German Waltz 1	0	14	0	Hollywood 1
2			1	Medium BigBand1			1	German Waltz 2			1	Hollywood 2
3			2	Medium BigBand2			2	German Waltz 3			2	Broadway
4			3	Fast Big Band 1			3	Vienna Waltz			3	Show Time
5			4	Fast Big Band 2			4	Italian Waltz			4	The Avalon
6			5	Serenade Band			5	Musette Waltz			5	Tap Dance
7			6	Jazz Club			6	French Waltz			6	Movie Ballad
8			7	BeBop			7	Irish Waltz			7	Movie Swing
9			8	Slow Swing Brush			8	Laendler Waltz			8	Safari Swing
10			9	Swing Ballad 1			9	German Polka			9	Western Movie
11			10	Swing Ballad 2			10	Italian Polka 1			10	Mystery Man
12			11	Swing Ballad 3			11	Italian Polka 2			11	Cartoon Time
13			12	Orchestral Swing			12	Italian Polka 3			12	Horror Movie
14			13	Django			13	Italian Mazurka 1			13	Love Movie
15			14	Jazz Brush			14	Italian Mazurka 2			14	Cinema Ballad
16			15	Soft Jazz			15	Italian Mazurka 3			15	Love Ballad
17			16	Jazzy Blues			16	March			16	Christmas Waltz
18			17	70's Beat Groove			17	French March			17	Chrismas Swing
19			18	Organ Swing			18				18	Theatre Swing
20			19	Organ Blues			19				19	Theatre March
21			20	50's Swing			20				20	Army Band
22			21	Medium Swing			21				21	
23			22	Vocal Swing			22				22	
24			23	Moon Swing			23				23	
25			24	Jazz Waltz 1			24				24	
26			25	Jazz Waltz 2			25				25	
27			26	5/4 Swing			26				26	
28			27	Stride			27				27	
29			28	Dixieland			28				28	
30			29	Charleston			29				29	
31			30				30				30	
32			31				31				31	

#	CC0	CC32	PC	Bank: Unplug(ged)	CC0	CC32	PC	Bank: Contemp(orary)	CC0	CC32	PC	Bank: User 1
1	0	15	0	Unplugged Ballad 1	0	16	0	Funky R&B	0	17	0	
2			1	Unplugged Ballad 2			1	AM : PM			1	
3			2	Unplugged Ballad 3			2	Little Boy			2	
4			3	Unplugged Slow			3	Island View			3	
5			4	Desert Shuffle			4	Karma			4	
6			5	Serenade			5	Smooth Jazz			5	
7			6	Unplugged			6	Slow & jazzy			6	
8			7	Meditando			7	Take beat			7	
9			8	Unplugged Gtr 1			8	Swing HipHop			8	
10			9	Unplugged Gtr 2			9	Slow HipHop			9	
11			10	Unplugged Gtr 3			10	Hip Hindi Hop			10	
12			11	Unplugged Gtr 4			11	Soft HipHop			11	
13			12	Unplugged 8 Bt			12	HipHop Funk			12	
14			13	Unplugged 16 Bt			13	Elektro Funk			13	
15			14	Slide Blues			14	Jazzy PopFunk			14	
16			15	Unplugged Rock			15	Pop Funk			15	
17			16	Unplugged Latin			16	Elektro Pop			16	
18			17	Unplugged Swing			17	Modern Latin			17	
19			18	Unplugged 3/4			18	Folk Beat			18	
20			19	Acoustic Bld.3/4			19	Wave Jazz			19	
21			20				20	Little Shuffle			20	
22			21				21				21	
23			22				22				22	
24			23				23				23	
25			24				24				24	
26			25				25				25	
27			26				26				26	
28			27				27				27	
29			28				28				28	
30			29				29				29	
31			30				30				30	
32			31				31				31	

#	CC0	CC32	PC	Bank; User 2	CC0	CC32	PC	Bank: User 3	CC0	CC32	PC	Bank: Favorite 1~10
1	0	18	0		0	19	0		0	20-29	0	
2			1				1				1	
3			2				2				2	
4			3				3				3	
5			4				4				4	
6			5				5				5	
7			6				6				6	
8			7				7				7	
9			8				8				8	
10			9				9				9	
11			10				10				10	
12			11				11				11	
13			12				12				12	
14			13				13				13	
15			14				14				14	
16			15				15				15	
17			16				16				16	
18			17				17				17	
19			18				18				18	
20			19				19				19	
21			20				20				20	
22			21				21				21	
23			22				22				22	
24			23				23				23	
25			24				24				24	
26			25				25				25	
27			26				26				26	
28			27				27				27	
29			28				28				28	
30			29				29				29	
31			30				30				30	
32			31				31				31	

Style Elements

Note: *You can remotely select the various Style Elements on the Pa800, by sending it Program Change messages on the Control channel (see "MIDI: MIDI In Channels" on page 204).*

PC	Style Element	PC	Style Element	PC	Style Element	PC	Style Element	PC	Style Element
80	Intro 1	81	Intro 2	82	Intro 3/Count In	83	Variation 1	84	Variation 2
85	Variation 3	86	Variation 4	87	Fill 1	88	Fill 2	89	Fill 3/Break
90	Ending 1	91	Ending 2	92	Ending 3				

Note: *The above Program Change numbers are given according to the 0-127 numbering system.*

Single Touch Settings (STS)

Note: *You can remotely select Single Touch Settings (STS) on the Pa800, by sending it Bank Select MSB (CC#0), Bank Select LSB (CC#32) and Program Change messages on the Control channel (see "MIDI: MIDI In Channels" on page 204). If a Style is already selected, just send the Program Change message.*

CC#0	CC#32	PC	STS	PC	STS	PC	STS	PC	STS
The same as the Style to which the STS belongs		64	STS 1	65	STS 2	66	STS 3	67	STS 4

Sounds (Bank order)

The following table lists all Pa800 Factory Sounds as they appear in the Banks accessed by pressing the SOUND buttons on the control panel.

Legend: *The table also includes MIDI data used to remotely select the Sounds.* ***CC00:*** *Control Change 0, or Bank Select MSB.* ***CC32:*** *Control Change 32, or Bank Select LSB.* ***PC:*** *Program Change.* ***Bank:*** *Sound/Performance Select button.*

Name	CC00	CC32	PC
Bank: Piano			
Grand Piano RX	121	10	0
Grand Piano	121	3	0
Bright Piano GM	121	0	1
Grand&MovingPad	121	9	0
E.Grand Piano GM	121	0	2
Honky-Tonk GM	121	0	3
Harpsi KeyOff RX	121	3	6
Clav RX	121	5	7
AcousticPiano GM	121	0	0
Classic Piano	121	4	0
Jazz Piano	121	5	0
Piano & Strings	121	7	0
M1 Piano	121	2	2
Honky Wide	121	1	3
Harpsi 16' RX	121	5	6
Synth Clav RX	121	6	7
Bright Piano RX	121	5	1
Rock Piano	121	8	0
Ac. Piano Wide	121	1	0
Ac. Piano Dark	121	2	0
90's Piano	121	3	2
2000's Piano	121	4	2
Harpsichord GM	121	0	6
Clav GM	121	0	7
Bright PianoWide	121	1	1
Piano & Pad	121	4	1
Piano Pad 1	121	2	1
Piano Pad 2	121	3	1
E. Grand Wide	121	1	2
Grand&FM Stack	121	7	2
Harpsi Octave	121	1	6
Clav Wah RX	121	2	7
Chorus Piano	121	5	2
Piano Layers	121	6	2
Piano & Vibes	121	6	0
Harpsi Wide	121	2	6
Harpsi Korg	121	4	6
Pulse Clav	121	1	7
Clav Snap	121	3	7
Sticky Clav	121	4	7
Grand RX DEMO	121	11	0
Bank: E. Piano			
Tine E.Piano RX	121	18	4
Club E. Piano	121	11	4
Suit E.Piano 1	121	20	4
Vintage EP	121	4	4
Dig. E. Piano	121	14	5
Classic Tines	121	9	5
Classic Wurly 1	121	17	4
FM Pad E.P.	121	15	5
Tine E.Piano	121	19	4
Studio EP	121	7	4
Suit E.Piano 2	121	21	4
Dyno Tine EP 1	121	10	4
Stereo Dig. EP	121	6	5
Classic Dig. EP	121	7	5
Classic Wurly 2	121	12	4
FM Stack E.P.	121	16	5
Thin E. Piano	121	9	4
Pro Dyno EP	121	5	4
Pro Stage EP	121	6	4
Dyno Tine EP 2	121	22	4
Hybrid EP	121	8	5
Phantom Tine	121	10	5
Soft Wurly	121	13	4
White Pad EP	121	13	5
E. Piano 1 GM	121	0	4
R&B E. Piano	121	8	4
Bell E. Piano 1	121	23	4
Bell E. Piano 2	121	24	4
E. Piano 2 GM	121	0	5
DW8000 EP	121	11	5
Tremolo Wurly	121	16	4
Sweeping EP	121	12	5
Detuned EP 1	121	1	4
60's E. Piano	121	3	4
EP1 Veloc.sw	121	2	4
Syn Piano X	121	5	5
Detuned EP 2	121	1	5
EP2 Veloc.sw	121	2	5
Hard Wurly	121	14	4
EP Phase	121	4	5
Vel. Wurly	121	15	4
EP Legend	121	3	5
Bank: Mallet & Bell			
Vibraphone 1 GM	121	0	11
Vibraphone 2	121	2	11
Vibraphone 3	121	3	11
Vibrap. Wide	121	1	11
Marimba GM	121	0	12
Marimba Wide	121	1	12
Marimba Key Off	121	2	12
Monkey Skuls	121	3	12
Xylophone GM	121	0	13
Balaphon	121	6	12
Celesta GM	121	0	8
Glockenspiel GM	121	0	9
Music Box GM	121	0	10
Sistro	121	1	9
Orgel	121	1	10
Digi Bell	121	5	38
Steel Drums GM	121	0	114
Warm Steel	121	1	114
Vs Bell Boy	121	3	38
Tubular Bell GM	121	0	14
Church Bell 1	121	1	14
Church Bell 2	121	3	14
Krystal Bell	121	4	38
Tinkle Bell GM	121	0	112
Carillon	121	2	14

Name	CC00	CC32	PC
Dulcimer GM	121	0	15
Santur	121	1	15
Kalimba GM	121	0	108
Kalimba 2	121	1	108
Mallet Clock	121	5	12
Gamelan	121	1	112
Bali Gamelan	121	2	112
Garbage Mall	121	3	112
Bank: Accordion			
Harmonica AT 1	121	3	22
Harmonica AT 2	121	4	22
Harmonica GM	121	0	22
Cassotto 16	'121	12	21
Cassotto	121	9	21
Master Accordion	121	23	21
Accordion16			
Sweet Musette	121	11	21
Sweet Harmonica	121	1	22
Harmonica 2	121	2	22
Cassotto Or.Tune	121	13	21
Cassotto NorTune	121	14	21
Acc.Clarinet OT	121	19	21
Acc. Clarinet NT	121	20	21
Acc. Piccolo OT	121	21	21
Acc. Piccolo NT	121	22	21
Accordion 16			
Acc.16			
French Musette	121	18	21
2 Voices Musette	121	16	21
3 Voices Musette	121	17	21
Detune Accordion	121	15	21
Fisa Master	121	8	21
Fisa 16			
Accordion 16			
Fisa 16			
Musette Clar.	121	5	21
Musette 1	121	3	21
Musette 2	121	4	21
Accordion GM	121	0	21
Tango Accord. GM	121	0	23
Tango Accordion2	121	10	23
Fisa Tango!	121	1	23
Akordeon	121	2	21
Accordion 2	121	1	21
Accordion 3	121	24	21
Acc.16			
Acc. & Acc. Bass	121	9	23
Accordion Bass	121	5	23
Arabic Accordion	121	10	21
Steirisch.Akk.1	121	25	21
Steirisch.Akk.2	121	26	21
Steirisch.Akk.3	121	27	21
Steirisch.Akk.4	121	28	21
Acc.Voice Change	121	6	23
Bank: Organ			
Jimmy Organ V.	121	10	18
Perc. Organ GM	121	0	17
Perc. Organ 2	121	2	17
Perc. Organ 3	121	10	17
Perc. Organ 4 V.	121	9	17
Perc. Organ 5 V.	121	11	17

Name	CC00	CC32	PC
Classic Click	121	4	18
Perc.Short Decay	121	8	18
BX3 Rock 1 V.	121	10	16
BX3 Rock 2 V.	121	1	18
BX3 Rock 3 V.	121	5	18
BX3 Rock 4V.	121	12	18
Rock Organ GM	121	0	18
Rock Organ 2	121	11	18
Dirty B	121	3	18
Killer B	121	2	18
BX3 Full V.	121	6	16
BX3 Jazz V.	121	20	16
BX3 Jazz Pc. V.	121	9	18
BX3 Short Decay	121	7	17
Super BX Perc.	121	6	18
BX3 Gospel V.	121	21	16
Gospel Organ V.	121	13	16
Gospel Organ	121	9	16
Drawbars Slow V.	121	19	16
Drawbars Fast V.	121	18	16
Drawbars Org. GM	121	0	16
Drawbar Org. 2	121	3	16
Det.DrawbarsOrg.	121	1	16
Drawbars Organ	121	14	16
Old Wheels	121	3	17
Jazz Organ	121	8	16
Organ Low Pc. V.	121	4	17
Organ Low 1 V.	121	4	16
Organ Low 2 V.	121	15	16
Organ Mid V.	121	16	16
Organ Hi V.	121	17	16
Dark Organ 1 V.	121	7	16
Dark Organ 2 V.	121	5	16
Rotary Organ	121	8	17
Pipe Tutti 1	121	6	19
Pipe Tutti 2	121	8	19
Pipe Tutti 3	121	9	19
Pipe Tutti 4	121	10	19
Church Organ GM	121	0	19
Church Pipes	121	4	19
Church Oct. Mix	121	1	19
Full Pipes	121	5	19
Pipe Mixture	121	3	19
Pipe Flute 1	121	4	20
Pipe Flute 2	121	5	20
Flauto Pipes	121	3	20
Small Pipe	121	2	20
Puff Organ	121	1	20
Positive Organ	121	7	19
Detuned Church	121	2	19
Reed Organ GM	121	0	20
Det. Perc. Organ	121	1	17
VOX Legend	121	11	16
It. 60's Organ	121	2	16
M1 Organ	121	5	17
Dirty Jazz Organ	121	7	18
Arabian Organ	121	12	16
Big Theatre Org.	121	30	16
Theatre Organ 1	121	22	16
Theatre Organ 2	121	23	16
Theatre Organ 3	121	24	16
Theatre Organ 4	121	25	16

Name	CC00	CC32	PC
Tibia	121	26	16
Tibia 16/8/4'	121	27	16
Tibia & Vox	121	28	16
Post Horn Trem.	121	29	16
Tibia & Kinura	121	31	16
Tibia Vox Glock	121	32	16
Bank: Digi Organ			
Digital Drawbars	123	7	16
Bank: Guitar			
Nylon Gtr Pro1	121	8	24
Nylon Slide Pro	121	14	24
Steel Guitar Pro	121	19	25
12 Strings Pro	121	17	25
Soft Jazz Guitar	121	5	26
Single Coil Pro	121	14	27
5th Mute Gtr	121	21	28
Stereo Dist.Gtr	121	8	30
Nylon Gtr Pro2	121	11	24
Nylon Vel. Harm.	121	10	24
Pop Steel Gtr 1	121	21	25
Steel 12 String	121	5	25
JazzGtr SlidePro	121	6	26
Solid Guitar	121	21	27
Clean Funk RX1	121	10	28
Dist. Guitar RX1	121	9	30
Nylon Bossa	121	4	24
Spanish Guitar	121	6	24
Steel Slide Pro1	121	13	25
12 Strings Gtr	121	1	25
Club Jazz Gtr 1	121	2	26
Clean Guitar 2	121	20	27
Funk Stein RX1	121	12	28
Dist. Guitar RX2	121	10	30
Nylon Guitar GM	121	0	24
Nylon Key Off	121	2	24
Steel Guitar GM	121	0	25
Pop Steel Gtr 2	121	22	25
Club Jazz Gtr 2	121	3	26
Vintage S.1	121	19	27
Clean Mute Gtr	121	6	28
Distortion GtrGM	121	0	30
Nylon Guitar 2	121	15	24
Ac.Guitar KeyOff	121	5	24
Steel Guitar 3	121	20	25
Steel Guitar 2	121	4	25
Clean Jazz 1	121	22	27
Clean Gtr Pro1	121	13	27
Muted Guitar GM	121	0	28
Dist. Clean Gtr	121	11	30
Nylon Guitar 3	121	3	24
Brazilian Guitar	121	9	24
Steel Folk Gtr	121	9	25
Steel Slide Pro2	121	14	25
Jazz Guitar GM	121	0	26
Chorus Gtr Pro	121	18	27
Mute Vel. Gtr	121	2	28
Overdrive Gtr GM	121	0	29
Guitar Strings	121	7	24
Steel & Body	121	3	25
Pop Steel Slide	121	23	25
Finger Key Off	121	7	25

Name	CC00	CC32	PC
Clean Jazz 2	121	23	27
Tel. Midddle	121	26	27
Clean Funk	121	8	28
Wet Dist. Guitar	121	6	30
Mandolin	121	2	25
Mandolin Key Off	121	10	25
Mandolin Trem.	121	11	25
Mandolin Ens. 1	121	26	25
Mandolin Ens. 2	121	27	25
Banjo GM	121	0	105
Banjo Key Off	121	1	105
Banjo RX	121	4	105
Sitar GM	121	0	104
Sitar 2	121	1	104
Sitar Tambou	121	2	104
Sitar Sitar	121	7	104
Indian Stars	121	3	104
Indian Frets	121	4	104
Tambra	121	6	104
Ukulele	121	1	24
Bouzouki	121	5	104
Kanoun 1	121	5	107
Kanoun 2	121	2	107
Kanoun Trem. 1	121	6	107
Kanoun Trem. 2	121	3	107
Kanoun Mix	121	4	107
Oud 1	121	5	105
Oud 2	121	2	105
Ac. Baglama 1	121	7	107
Ac. Baglama 2	121	8	107
Ac. Baglama Grp.	121	9	107
Shamisen GM	121	0	106
Koto GM	121	0	107
Taisho Koto	121	1	107
Finger Tips	121	8	25
Hackbrett	121	6	25
Reso. Guitar	121	12	25
Country Nu	121	11	27
Pedal Steel Gtr1	121	1	26
Pedal Steel Gtr2	121	4	26
Jazz Man	121	3	28
Tel. Bridge	121	27	27
54 E. Guitar	121	24	27
Guitarish	121	8	27
Mid Tone Gtr	121	2	27
Single Coil	121	6	27
Stra. Vel. Pro	121	16	27
Stra. Gtr Slide	121	17	27
Stra. Chime	121	5	28
New Stra.Guitar	121	7	27
Clean Guitar GM	121	0	27
Clean Gtr Pro2	121	15	27
Clean Guitar 3	121	25	27
Det. Clean Gtr	121	1	27
Soft Overdrive	121	2	29
Chorus Guitar	121	3	27
Vintage S.2	121	4	27
Proces.E.Guitar	121	5	27
L&R E.Guitar 1	121	9	27
L&R E.Guitar 2	121	10	27
R&R Guitar	121	4	28
Funky Cut Gtr	121	1	28

Name	CC00	CC32	PC
Rhythm E.Guitar	121	7	28
Muted Guitar 2	121	19	28
E.Gtr Harmonics	121	2	31
Solo Dist.Guitar	121	7	30
Dist. Steel Gtr	121	12	30
Gtr Harmonic GM	121	0	31
Feedback Guitar	121	1	30
Guitar Pinch	121	1	29
Power Chords	121	4	30
Joystick Gtr Y-	121	3	30
Mute Monster	121	5	30
Disto Mute	121	9	28
Dist.Rhytmic Gtr	121	2	30
Guitar Feedback	121	1	31
Nylon Gtr RX1	121	12	24
Nylon Gtr RX2	121	13	24
Steel Guitar RX1	121	15	25
Steel Guitar RX2	121	16	25
12 Strings RX	121	18	25
Pop SteelGtr RX1	121	24	25
Pop SteelGtr RX2	121	25	25
Vox Wah Chick RX	121	3	120
Funky Wah RX	121	12	27
Clean Funk RX2	121	11	28
Funk Stein RX2	121	13	28
Clean Guitar RX1	121	14	28
Clean Guitar RX2	121	15	28
Clean Guitar RX3	121	16	28
Clean Guitar RX4	121	17	28
Clean Guitar RX5	121	18	28
Clean Guitar RX6	121	20	28
Bank: Strings & Vocal			
Violin Expr. 1	121	2	40
Violin & Viola	121	2	41
Concert Str.RX	121	23	48
Movie Strings 1	121	5	49
Analog Strings 1	121	5	50
Strings Ens. RX	121	22	48
Wuuh Choir	121	8	52
Scat V.& Bass1	121	17	52
Violin Expr. 2	121	4	40
Viola Expr.	121	1	41
Ensemble & Solo	121	11	48
Movie Strings 2	121	6	49
Analog Strings 2	121	2	50
i3 Strings	121	5	48
Oh-Ah Voices	121	9	52
Femal&Male Scat	121	14	52
Slow Violin	121	3	40
Strings Quartet	121	9	48
Full Strings	121	2	49
Stereo Strings	121	3	48
Master Pad	121	3	29
N Strings	121	6	48
Take Voices 1	121	4	52
Scat V.& Bass2	121	18	52
Slow Att.Violin	121	1	40
Chamber Strings	121	12	48
Arco Strings	121	7	48
Legato Strings	121	4	48
Sweeper Strings	121	1	49
Symphonic Bows	121	10	48

Name	CC00	CC32	PC
Ooh Slow Voice	121	3	52
Scat Voices RX	121	19	52
Orchestra Tutti1	121	14	48
Orchestra Tutti2	121	19	48
Orch. & Oboe 1	121	16	48
Orch. & Oboe 2	121	17	48
Strings & Horns	121	15	48
Orchestra&Flute	121	20	48
Strings & Glock.	121	18	48
Spiccato Strings	121	4	49
Violin GM	121	0	40
Viola GM	121	0	41
Cello GM	121	0	42
Contrabass GM	121	0	43
Tremolo Str. GM	121	0	44
Harp GM	121	0	46
Pizzicato Str.GM	121	0	45
Pizz. Ensemble	121	1	45
Pizz. Section	121	2	45
Double Strings	121	3	45
Octave Strings	121	8	48
60's Strings	121	2	48
Strings Ens.1 GM	121	0	48
Strings Ens.2 GM	121	0	49
Strings Ens. 3	121	21	48
Strings Ens. 4	121	3	49
Synth Strings1GM	121	0	50
Synth Strings2GM	121	0	51
Synth Strings 3	121	1	50
Synth Strings 4	121	6	50
Synth Strings 5	121	1	51
Strings & Brass	121	1	48
Arabic Strings	121	13	48
Fiddle GM	121	0	110
Male Scat	121	16	52
Femal Scat	121	15	52
Take Voices 2	121	5	52
Aah Choir	121	7	52
Choir Aahs GM	121	0	52
Choir Aahs 2	121	1	52
Grand Choir	121	11	52
Slow Choir	121	10	52
Voice Oohs GM	121	0	53
Ooh Choir	121	6	52
Ooh Voices	121	2	52
Choir Light	121	12	52
Synth Voice GM	121	0	54
Synth Voices 2	121	6	54
Cyber Choir	121	3	25
Odissey	121	4	50
Voice Lead GM	121	1	25
Choir Pad GM	121	1	31
Halo Pad GM	121	1	34
Full Vox Pad	121	10	31
Strings Choir	121	13	52
Analog Velve	121	3	50
Vocalesque	121	2	54
Fresh Breath	121	8	31
Ether Voices	121	2	25
Dream Voice	121	5	54
Humming	121	1	53
Analog Voice	121	1	54

Name	CC00	CC32	PC
Classic Vox	121	4	54
Doolally	121	2	53
Vocalscape	121	3	54
Heaven	121	4	31
Airways	121	3	53
Yang Chin	121	1	46
Bank: Trumpet & Trbn.			
Trumpet Expr.1	121	15	56
Trumpet Expr.2	121	4	56
Cornet Expr.	121	21	56
Sweet FlugelHorn	121	12	56
Trombone Expr. 1	121	6	57
Trombone Vel. 1	121	8	57
Hard Trombone	121	3	57
Wah Trumpet	121	2	59
Trumpet Pro 1	121	10	56
Cornet Pro 1	121	22	56
Trumpet Overb.	121	2	56
Flugel Horn Pro	121	13	56
Trombone Expr. 2	121	7	57
Trombone Vel. 2	121	9	57
Trombone Pro Vel	121	11	57
Mute Trumpet GM	121	0	59
Trumpet Pro 2	121	11	56
Trumpet Pro 3	121	16	56
Cornet Pro 2	121	23	56
Warm Flugel	121	8	56
Pitch Trombone	121	5	57
Trombone Vel. 3	121	10	57
Soft Trombone	121	4	57
Mute Trumpet 2	121	1	59
Concert Trumpet	121	19	56
Concert Trp.Pro	121	20	56
Alp Trumpet	121	17	56
Dual Trumpets	121	6	56
Trombone GM	121	0	57
Trombone 2	121	1	57
Bright Trombone	121	2	57
Trombone 3	121	12	57
Trumpet GM	121	0	56
Trumpet 2	121	14	56
BeBop Cornet	121	9	56
Flugel Horn	121	7	56
Trumpet Shake Y+	121	18	56
Mono Trumpet	121	3	56
Dark Trumpet	121	1	56
Trumpet Pitch	121	5	56
Tuba GM	121	0	58
Tuba Gold	121	2	58
Oberkr. Tuba	121	1	58
Dynabone	121	3	58
Bank: Brass			
Big Band Brass 1	121	33	1
Big Band Brass 2	121	5	1
Tight Brass 1	121	28	1
Tight Brass 2	121	30	1
Tight Brass Pro	121	29	1
Big BandShake Y+	121	34	1
Trumpet Ens1 Y+	121	36	1
Trumpet Ens2 Y+	121	37	1
Trumpet Ens.	121	10	1

Name	CC00	CC32	PC
Trpts &Trombs	121	35	1
Trombone Ens.	121	11	1
Trombones	121	12	1
Trpts & Brass	121	8	1
Fat Brass	121	14	1
Dyna Brass 1	121	15	1
Dyna Brass 2	121	23	1
Glen & Friends	121	4	1
Glen & Boys	121	7	1
Sax & Brass	121	6	1
Brass & Sax	121	17	1
Mute Ensemble 1	121	3	59
Mute Ensemble 2	121	4	59
Flute Muted	121	7	13
Double Brass	121	25	1
French Horn GM	121	1	0
French Horn 2	121	2	0
French Section	121	3	0
Horns & Ensemble	121	5	0
Classic Horns	121	4	0
Attack Brass	121	9	1
Brass of Power	121	31	1
Sforzato Brass	121	24	1
Brass Section GM	121	1	1
Brass Section 2	121	2	1
Power Brass	121	22	1
Brass Expr.	121	16	1
Film Brass	121	18	1
Movie Brass	121	21	1
Brass Slow	121	19	1
Fanfare	121	20	1
Synth Brass 1GM	121	1	2
Synth Brass 2GM	121	1	3
Synth Brass 3	121	2	2
Synth Brass 4	121	2	3
Synth Brass 5	121	6	2
Synth Brass 6	121	6	3
Analog Brass 1	121	3	2
Analog Brass 2	121	3	3
Electrik Brass	121	5	2
Jump Brass	121	4	2
Brass Pad	121	4	3
Brass Section 3	121	32	1
Orchestra Hit GM	121	0	55
Brass Fall	121	27	1
Tight Brass 3	121	3	1
Tight Brass 4	121	13	1
Brass Impact	121	4	55
Brass Hit	121	26	1
Euro Hit	121	3	55
Bass Hit Plus	121	1	55
Netherland Hit	121	8	55
6th Hit	121	2	55
Bank: Sax			
Alto Sax Expr.	121	10	5
Alto Sax RX	121	11	5
Tenor Sax Noise1	121	2	6
Tenor Sax Noise2	121	7	6
Sweet Soprano 1	121	4	4
Soprano Pro	121	3	4
Baritone Sax Pro	121	4	7
Breathy Baritone	121	3	7

Name	CC00	CC32	PC
Sweet Alto Sax 1	121	6	5
Soft Alto Sax	121	8	5
Tenor Sax Expr.1	121	8	6
Jazz Tenor 1	121	10	6
Sweet Soprano 2	121	5	4
Sweet Soprano 3	121	2	4
Baritone Sax GM	121	1	7
Baritone Sax 2	121	5	7
Alto Sax Pro	121	9	5
Sweet Alto Sax 2	121	7	5
Alto Sax GM	121	1	5
Alto Breath	121	2	5
Tenor Sax Expr.2	121	9	6
Jazz Tenor 2	121	11	6
Tenor Breath	121	4	6
Tenor Sax GM	121	1	6
Breathy Alto Sax	121	4	5
Alto Sax Growl	121	5	5
Soft Tenor	121	3	6
Tenor Growl	121	5	6
Folk Sax	121	6	6
Soprano Sax GM	121	1	4
Baritone Growl	121	2	7
Cool Sax Ens.	121	12	5
Sax Ensemble	121	3	5
Reed of Power	121	12	6
Bank: Woodwind			
Flute Switch	121	3	13
Jazz Flute RX	121	11	13
Flute Frullato	121	5	13
Clarinet Pro 1	121	9	11
Oboe GM	121	1	8
Whistle RX1	121	4	18
Pan Flute GM	121	1	15
Nay	121	3	12
Jazz Flute Expr.	121	2	13
Flute Dyn. 5th	121	4	13
Flute GM	121	1	13
Clarinet Pro 2	121	10	11
Bassoon GM	121	1	10
Whistle RX2	121	5	18
Old Shakuhachi	121	2	17
HighlandBagPipes	121	3	109
Flute 2	121	10	13
Wooden Flute	121	8	13
Piccolo GM	121	1	12
Jazz Clarinet	121	2	11
Double Reed	121	2	8
Whistle Breathe	121	3	18
Blown Bottle GM	121	1	16
Bambu Flute	121	9	13
Orchestra Flute	121	6	13
Woodwinds	121	7	11
Small Orchestra	121	2	12
Clarinet Ens.	121	6	11
Section Winds 1	121	4	11
Section Winds 2	121	5	11
Reeds & Saxes	121	11	11
Shanai GM	121	0	111
English Horn GM	121	1	9
English Horn 2	121	2	9
Clarinet GM	121	1	11

Name	CC00	CC32	PC
Folk Clarinet	121	8	11
Recorder GM	121	1	14
Recorder 2	121	2	14
Whistle GM	121	1	18
Whistle 2	121	2	18
Bag Pipes GM	121	0	109
Uillean BagPipes	121	2	109
War Pipes	121	1	109
Ocarina GM	121	1	19
Kawala	121	2	15
Shakuhachi GM	121	1	17
Shakuhachi 2	121	3	17
Hichiriki	121	2	111
Clarinet G	121	3	11
Klarnet 1	121	12	11
Klarnet 2	121	13	11
Zurna 1	121	3	111
Zurna 2	121	1	111
Flute Click	121	1	121
Bank: Synth 1			
The Pad	121	5	29
Dark Pad	121	7	29
Analog Pad 1	121	9	29
Analog Pad 2	121	10	29
Vintage Pad	121	12	29
OB Pad	121	13	29
Dark Anna	121	14	29
Symphonic Ens.	121	15	29
Future Pad	121	6	31
Air Clouds	121	2	37
Tinklin Pad	121	4	37
Pods In Pad	121	5	37
Vintage Sweep	121	8	35
You Decide	121	9	35
Korgmatose	121	14	30
Reoccuring Astra	121	7	35
Money Pad	121	6	29
Tsunami Wave	121	7	31
Ravelian Pad	121	9	31
Astral Dream	121	2	35
Meditate	121	3	35
Reso Down	121	3	37
Sky Watcher	121	3	30
Super Sweep	121	5	30
Wave Sweep	121	6	30
Cross Sweep	121	7	30
Digi Ice Pad	121	2	101
Crimson 5ths	121	2	26
Freedom Pad	121	8	29
Noble Pad	121	6	37
Mellow Pad	121	5	35
Lonely Spin	121	1	100
Cinema Pad	121	6	35
Virtual Traveler	121	2	28
Synth Ghostly	121	2	100
Motion Ocean	121	2	36
Moon Cycles	121	5	102
Farluce	121	12	30
Bell Pad	121	7	38
Bell Choir	121	8	38
Warm Pad GM	121	1	29
Sweep Pad GM	121	1	35

Name	CC00	CC32	PC
Soundtrack GM	121	1	37
Sine Pad	121	2	29
Itopia Pad	121	2	31
Big Panner	121	5	3
Dance ReMix	121	11	31
Rave	121	7	37
Elastick Pad	121	8	37
Moving Bell	121	6	38
Analog Pad 3	121	11	29
Big Sweep Stab	121	13	30
Fresh Air 1	121	3	31
Fresh Air 2	121	12	31
Pop Synth Pad 1	121	5	31
Pop Synth Pad 2	121	13	31
80's Pop Synth	121	3	33
Bank: Synth 2			
Old Portamento	121	4	20
Power Saw	121	6	21
Octo Lead	121	7	21
Electro Lead	121	3	27
Rich Lead	121	4	27
Thin Analog Lead	121	5	27
Dance Lead	121	5	20
Wave Lead	121	6	20
Sine Wave	121	7	20
Synchro City	121	3	24
Wild Arp	121	6	55
Express. Lead	121	6	27
HipHop Lead	121	7	27
Analog Lead	121	8	20
Seq Lead	121	8	21
Old & Analog	121	9	20
Phat Saw Lead	121	9	21
Glide Lead	121	10	21
Gliding Square	121	10	20
Flip Blip	121	7	55
Power Synth	121	4	29
Sine Switch	121	11	20
Reso Sweep	121	2	30
Synth Sweeper	121	4	30
Cosmic	121	2	33
Motion Raver	121	1	101
Sync Kron	121	4	24
Fire Wave	121	11	21
Digital PolySix	121	8	30
A Leadload	121	12	27
Noisy Stabb	121	9	30
Mega Synth	121	10	30
Tecno Phonic	121	11	30
Dark Element	121	4	35
Band Passed	121	3	102
Cat Lead	121	10	27
Pan Reso	121	4	102
Square Rez	121	12	20
Rezbo	121	12	21
Auto Pilot 1	121	14	38
Metallic Rez	121	5	24
Square Bass	121	8	27
Synth Pianoid	121	13	21
Brian Sync	121	6	24
Arp Twins	121	7	24
Arp Angeles	121	3	28

Name	CC00	CC32	PC
Big & Raw	121	9	27
Caribbean	121	3	36
Lead Square GM	121	1	20
Lead Saw GM	121	1	21
Calliope GM	121	1	22
Chiff GM	121	1	23
Charang GM	121	1	24
Fifths Lead GM	121	1	26
Bass & Lead GM	121	1	27
New Age Pad GM	121	1	28
Polysynth GM	121	1	30
Bowed Glass GM	121	1	32
Metallic Pad GM	121	1	33
Crystal GM	121	1	38
Atmosphere GM	121	1	39
Brightness GM	121	0	100
Lead Square 2	121	2	20
Lead Sine	121	3	20
Lead Saw 2	121	2	21
Lead Saw Pulse	121	3	21
Lead Double Saw	121	4	21
Seq. Analog	121	5	21
Wire Lead	121	2	24
Soft Wrl	121	2	27
OB Lead	121	11	27
LoFi Ethnic	121	8	24
Port Whine	121	13	20
2VCO Planet Lead	121	14	20
VCF Modulation	121	3	101
Bank: Bass			
Acous. Bass Pro1	121	3	32
Jazz Bass	121	9	32
Finger Bass GM	121	0	33
Finger Bass 2	121	6	33
The Other Slap	121	5	37
Finger Slap 1	121	12	33
Pick Bass 1	121	7	34
Fretless Bass GM	121	0	35
Acous. Bass Pro2	121	4	32
Acoustic Bass GM	121	0	32
Finger Bass 3	121	7	33
Finger Bass 4	121	10	33
Super Bass 1	121	1	36
Super Bass 2	121	2	36
Pick Bass 2	121	8	34
Sweet Fretless	121	3	35
Bass & Ride 1	121	6	32
Acoustic Bass 2	121	8	32
Finger Bass 5	121	15	33
Bright Finger B.	121	9	33
Slap Bass 1 GM	121	0	36
Slap Bass 2 GM	121	0	37
Picked E.Bass GM	121	0	34
Fretless Bass 2	121	1	35
Bass & Ride 2	121	2	32
Ac. Bass Buzz	121	1	32
Finger E.Bass1	121	2	33
Finger E.Bass2	121	3	33
Slap Bass 3	121	6	36
Slap Bass 4	121	6	37
Picked E.Bass 4	121	11	34
Fretless Bass 3	121	2	35

Name	CC00	CC32	PC
DarkWoody A.Bass	121	5	32
More mid! Bass	121	11	33
Chorus Fing.Bass	121	8	33
Finger E.Bass3	121	4	33
Woofer Pusher B.	121	6	35
Slap Bass 5	121	7	37
Dyna Slap Bass	121	3	37
Chorus Slap Bass	121	4	37
Dyna Bass	121	2	37
Finger Slap 2	121	1	33
Thumb Bass	121	1	37
Picked E.Bass 2	121	1	34
Ticktacing Bass	121	9	34
Picked E.Bass 3	121	2	34
Bass Mute	121	5	34
Fretless Bass 4	121	7	35
Synth Bass 1 GM	121	0	38
Synth Bass 2 GM	121	0	39
Synth Bass 3	121	18	38
Synth Bass 4	121	15	39
Stick Bass	121	5	33
Dark R&B Bass2	121	5	35
Bass&Gtr Double	121	6	34
FingerB.& Guitar	121	14	33
Bass & Guitar	121	4	34
Auto Pilot 2	121	13	39
Bass4 Da Phunk	121	14	39
Syn Bass Warm	121	1	38
Syn Bass Reso	121	2	38
Dark R&B Bass1	121	4	35
Attack Bass	121	1	39
Rubber Bass	121	2	39
Dr. Octave	121	16	38
Monofilter Bass	121	11	39
Synth Bass 80ish	121	9	39
Reso Bass	121	12	39
Autofilter Bass	121	10	39
Drive Bass	121	17	38
Nasty Bass	121	6	39
30303 Bass	121	5	38
Stein Bass	121	3	34
Euro Bass	121	4	39
Jungle Rez	121	5	39
30303 Square	121	6	38
Bass Square	121	7	38
Phat Bass	121	7	39
Syn Bass Res	121	8	38
Clav Bass	121	3	38
Hammer	121	4	38
Attack Pulse	121	3	39
Digi Bass 1	121	9	38
Blind as a Bat	121	12	38
Poinker Bass	121	8	39
Digi Bass 3	121	11	38
Jungle Bass	121	13	38
Hybrid Bass	121	15	38
Digi Bass 2	121	10	38
Techno Org.Bass	121	6	17
Organ Pedal 1	121	10	32
Organ Pedal 2	121	11	32
Acous. Bass RX	121	7	32
Finger Bass RX	121	13	33

Name	CC00	CC32	PC
SlapFing Bass RX	121	4	36
Picked Bass RX	121	10	34
SlapPick Bass RX	121	5	36
FunkSlap Bass RX	121	3	36
Bank: Drum & Perc.			
Timpani GM	121	0	47
Agogo GM	121	0	113
Log Drum	121	4	12
Woodblock GM	121	0	115
Castanets	121	1	115
Taiko Drum GM	121	0	116
Concert BassDrum	121	1	116
Melodic Tom GM	121	0	117
Melodic Tom 2	121	1	117
Reverse Tom	121	2	117
Synth Drum GM	121	0	118
Rhythm Box Tom	121	1	118
Electric Drum	121	2	118
Reverse Snare	121	3	118
Reverse CymbalGM	121	0	119
Reverse Cymbal 2	121	2	119
Dragon Gong	121	1	119
Bank: SFX			
Goblins GM	121	0	101
Echo Drops GM	121	0	102
Screaming	121	2	126
Star Theme GM	121	0	103
Gtr FretNoise GM	121	0	120
Breath Noise GM	121	0	121
Seashore GM	121	0	122
Bird Tweet GM	121	0	123
Ac. Bass String	121	2	120
Telephone GM	121	0	124
Helicopter GM	121	0	125
Applause GM	121	0	126
Gun Shot GM	121	0	127
Synth Mallet	121	2	38
Echo Bell	121	1	102
Echo Pan	121	2	102
Guitar Cut Noise	121	1	120
Rain	121	1	122
Thunder	121	2	122
Wind	121	3	122
Stream	121	4	122
Bubble	121	5	122
Dog	121	1	123
Horse Gallop	121	2	123
Bird Tweet 2	121	3	123
Telephone 2	121	1	124
Door Creak	121	2	124
Door	121	3	124
Scratch	121	4	124
Wind Chime	121	5	124
Car Engine	121	1	125
Car Stop	121	2	125
Car Pass	121	3	125
Car Crash	121	4	125
Siren	121	5	125
Train	121	6	125
Jet Plane	121	7	125
Starship	121	8	125

Name	CC00	CC32	PC
Burst Noise	121	9	125
Laughing	121	1	126
Punch	121	3	126
Heart Beat	121	4	126
Footsteps	121	5	126
Machine Gun	121	1	127
Laser Gun	121	2	127
Explosion	121	3	127
Ice Rain GM	121	1	36
Jaw Harp	121	3	105
Hit in India	121	5	55
Stadium	121	6	126

Sounds (Program Change order)

The following table lists all Pa800 Factory Sounds in order of Bank Select-Program Change number.

Legend: *The table also includes MIDI data used to remotely select the Sounds.* ***CC00:*** *Control Change 0, or Bank Select MSB.* ***CC32:*** *Control Change 32, or Bank Select LSB.* ***PC:*** *Program Change.* ***Bank:*** *Sound/Performance Select button.*

CC00	CC32	PC	Name	Bank	GM2
121	0	0	AcousticPiano GM	Piano	√
121	1	0	Ac. Piano Wide	Piano	√
121	2	0	Ac. Piano Dark	Piano	√
121	3	0	Grand Piano	Piano	
121	4	0	Classic Piano	Piano	
121	5	0	Jazz Piano	Piano	
121	6	0	Piano & Vibes	Piano	
121	7	0	Piano & Strings	Piano	
121	8	0	Rock Piano	Piano	
121	9	0	Grand&MovingPad	Piano	
121	10	0	Grand Piano RX	Piano	
121	11	0	Grand RX DEMO	Piano	
121	0	1	Bright Piano GM	Piano	√
121	1	1	Bright PianoWide	Piano	√
121	2	1	Piano Pad 1	Piano	√
121	3	1	Piano Pad 2	Piano	
121	4	1	Piano & Pad	Piano	
121	5	1	Bright Piano RX	Piano	
121	0	2	E.Grand Piano GM	Piano	√
121	1	2	E. Grand Wide	Piano	√
121	2	2	M1 Piano	Piano	
121	3	2	90's Piano	Piano	
121	4	2	2000's Piano	Piano	
121	5	2	Chorus Piano	Piano	
121	6	2	Piano Layers	Piano	
121	7	2	Grand&FM Stack	Piano	
121	0	3	Honky-Tonk GM	Piano	√
121	1	3	Honky Wide	Piano	√
121	0	4	E. Piano 1 GM	E.Piano	√
121	1	4	Detuned EP 1	E.Piano	√
121	2	4	EP1 Veloc.sw	E.Piano	√
121	3	4	60's E. Piano	E.Piano	√
121	4	4	Vintage EP	E.Piano	
121	5	4	Pro Dyno EP	E.Piano	
121	6	4	Pro Stage EP	E.Piano	
121	7	4	Studio EP	E.Piano	
121	8	4	R&B E. Piano	E.Piano	
121	9	4	Thin E. Piano	E.Piano	
121	10	4	Dyno Tine EP 1	E.Piano	
121	11	4	Club E. Piano	E.Piano	
121	12	4	Classic Wurly 2	E.Piano	
121	13	4	Soft Wurly	E.Piano	
121	14	4	Hard Wurly	E.Piano	
121	15	4	Vel. Wurly	E.Piano	
121	16	4	Tremolo Wurly	E.Piano	
121	17	4	Classic Wurly 1	E.Piano	
121	18	4	Tine E.Piano RX	E.Piano	
121	19	4	Tine E.Piano	E.Piano	
121	20	4	Suit E.Piano 1	E.Piano	
121	21	4	Suit E.Piano 2	E.Piano	
121	22	4	Dyno Tine EP 2	E.Piano	
121	23	4	Bell E. Piano 1	E.Piano	
121	24	4	Bell E. Piano 2	E.Piano	
121	0	5	E. Piano 2 GM	E.Piano	√
121	1	5	Detuned EP 2	E.Piano	√
121	2	5	EP2 Veloc.sw	E.Piano	√
121	3	5	EP Legend	E.Piano	√
121	4	5	EP Phase	E.Piano	√
121	5	5	Syn Piano X	E.Piano	
121	6	5	Stereo Dig. EP	E.Piano	
121	7	5	Classic Dig. EP	E.Piano	
121	8	5	Hybrid EP	E.Piano	
121	9	5	Classic Tines	E.Piano	
121	10	5	Phantom Tine	E.Piano	
121	11	5	DW8000 EP	E.Piano	
121	12	5	Sweeping EP	E.Piano	
121	13	5	White Pad EP	E.Piano	
121	14	5	Dig. E. Piano	E.Piano	
121	15	5	FM Pad E.P.	E.Piano	
121	16	5	FM Stack E.P.	E.Piano	
121	0	6	Harpsichord GM	Piano	√
121	1	6	Harpsi Octave	Piano	√
121	2	6	Harpsi Wide	Piano	√
121	3	6	Harpsi KeyOff RX	Piano	√
121	4	6	Harpsi Korg	Piano	
121	5	6	Harpsi 16' RX	Piano	
121	0	7	Clav GM	Piano	√
121	1	7	Pulse Clav	Piano	√
121	2	7	Clav Wah RX	Piano	
121	3	7	Clav Snap	Piano	
121	4	7	Sticky Clav	Piano	
121	5	7	Clav RX	Piano	
121	6	7	Synth Clav RX	Piano	
121	0	8	Celesta GM	Mallet & Bell	√
121	0	9	Glockenspiel GM	Mallet & Bell	√
121	1	9	Sistro	Mallet & Bell	
121	0	10	Music Box GM	Mallet & Bell	√
121	1	10	Orgel	Mallet & Bell	
121	0	11	Vibraphone 1 GM	Mallet & Bell	√
121	1	11	Vibrap. Wide	Mallet & Bell	√
121	2	11	Vibraphone 2	Mallet & Bell	
121	3	11	Vibraphone 3	Mallet & Bell	
121	0	12	Marimba GM	Mallet & Bell	√
121	1	12	Marimba Wide	Mallet & Bell	√
121	2	12	Marimba Key Off	Mallet & Bell	
121	3	12	Monkey Skuls	Mallet & Bell	
121	4	12	Log Drum	Drum & Perc.	
121	5	12	Mallet Clock	Mallet & Bell	
121	6	12	Balaphon	Mallet & Bell	
121	0	13	Xylophone GM	Mallet & Bell	√
121	0	14	Tubular Bell GM	Mallet & Bell	√
121	1	14	Church Bell 1	Mallet & Bell	√
121	2	14	Carillon	Mallet & Bell	√
121	3	14	Church Bell 2	Mallet & Bell	
121	0	15	Dulcimer GM	Mallet & Bell	√
121	1	15	Santur	Mallet & Bell	
121	0	16	Drawbars Org. GM	Organ	√
121	1	16	Det.DrawbarsOrg.	Organ	√
121	2	16	It. 60's Organ	Organ	√
121	3	16	Drawbar Org. 2	Organ	√
121	4	16	Organ Low 1 V.	Organ	
121	5	16	Dark Organ 2 V.	Organ	
121	6	16	BX3 Full V.	Organ	

CC00	CC32	PC	Name	Bank	GM2
121	7	16	Dark Organ 1 V.	Organ	
121	8	16	Jazz Organ	Organ	
121	9	16	Gospel Organ	Organ	
121	10	16	BX3 Rock 1 V.	Organ	
121	11	16	VOX Legend	Organ	
121	12	16	Arabian Organ	Organ	
121	13	16	Gospel Organ V.	Organ	
121	14	16	Drawbars Organ	Organ	
121	15	16	Organ Low 2 V.	Organ	
121	16	16	Organ Mid V.	Organ	
121	17	16	Organ Hi V.	Organ	
121	18	16	Drawbars Fast V.	Organ	
121	19	16	Drawbars Slow V.	Organ	
121	20	16	BX3 Jazz V.	Organ	
121	21	16	BX3 Gospel V.	Organ	
121	22	16	Theatre Organ 1	Organ	
121	23	16	Theatre Organ 2	Organ	
121	24	16	Theatre Organ 3	Organ	
121	25	16	Theatre Organ 4	Organ	
121	26	16	Tibia	Organ	
121	27	16	Tibia 16/8/4'	Organ	
121	28	16	Tibia & Vox	Organ	
121	29	16	Post Horn Trem.	Organ	
121	30	16	Big Theatre Org.	Organ	
121	31	16	Tibia & Kinura	Organ	
121	32	16	Tibia Vox Glock	Organ	
121	0	17	Perc. Organ GM	Organ	√
121	1	17	Det. Perc. Organ	Organ	√
121	2	17	Perc. Organ 2	Organ	√
121	3	17	Old Wheels	Organ	
121	4	17	Organ Low Pc. V.	Organ	
121	5	17	M1 Organ	Organ	
121	6	17	Techno Org.Bass	Bass	
121	7	17	BX3 Short Decay	Organ	
121	8	17	Rotary Organ	Organ	
121	9	17	Perc. Organ 4 V.	Organ	
121	10	17	Perc. Organ 3	Organ	
121	11	17	Perc. Organ 5 V.	Organ	
121	0	18	Rock Organ GM	Organ	√
121	1	18	BX3 Rock 2 V.	Organ	
121	2	18	Killer B	Organ	
121	3	18	Dirty B	Organ	
121	4	18	Classic Click	Organ	
121	5	18	BX3 Rock 3 V.	Organ	
121	6	18	Super BX Perc.	Organ	
121	7	18	Dirty Jazz Organ	Organ	
121	8	18	Perc.Short Decay	Organ	
121	9	18	BX3 Jazz Pc. V.	Organ	
121	10	18	Jimmy Organ V.	Organ	
121	11	18	Rock Organ 2	Organ	
121	12	18	BX3 Rock 4 V.	Organ	
121	0	19	Church Organ GM	Organ	√
121	1	19	Church Oct. Mix	Organ	√
121	2	19	Detuned Church	Organ	√
121	3	19	Pipe Mixture	Organ	
121	4	19	Church Pipes	Organ	
121	5	19	Full Pipes	Organ	
121	6	19	Pipe Tutti 1	Organ	
121	7	19	Positive Organ	Organ	
121	8	19	Pipe Tutti 2	Organ	
121	9	19	Pipe Tutti 3	Organ	
121	10	19	Pipe Tutti 4	Organ	

CC00	CC32	PC	Name	Bank	GM2
121	0	20	Reed Organ GM	Organ	√
121	1	20	Puff Organ	Organ	√
121	2	20	Small Pipe	Organ	
121	3	20	Flauto Pipes	Organ	
121	4	20	Pipe Flute 1	Organ	
121	5	20	Pipe Flute 2	Organ	
121	0	21	Accordion GM	Accordion	√
121	1	21	Accordion 2	Accordion	√
121	2	21	Akordeon	Accordion	
121	3	21	Musette 1	Accordion	
121	4	21	Musette 2	Accordion	
121	5	21	Musette Clar.	Accordion	
121	6	21	Fisa 16,8'	Accordion	
121	7	21	Fisa 16,4'	Accordion	
121	8	21	Fisa Master	Accordion	
121	9	21	Cassotto	Accordion	
121	10	21	Arabic Accordion	Accordion	
121	11	21	Sweet Musette	Accordion	
121	12	21	Cassotto 16'	Accordion	
121	13	21	Cassotto Or.Tune	Accordion	
121	14	21	Cassotto NorTune	Accordion	
121	15	21	Detune Accordion	Accordion	
121	16	21	2 Voices Musette	Accordion	
121	17	21	3 Voices Musette	Accordion	
121	18	21	French Musette	Accordion	
121	19	21	Acc.Clarinet OT	Accordion	
121	20	21	Acc. Clarinet NT	Accordion	
121	21	21	Acc. Piccolo OT	Accordion	
121	22	21	Acc. Piccolo NT	Accordion	
121	23	21	Master Accordion	Accordion	
121	24	21	Accordion 3	Accordion	
121	25	21	Steirisch.Akk.1	Accordion	
121	26	21	Steirisch.Akk.2	Accordion	
121	27	21	Steirisch.Akk.3	Accordion	
121	28	21	Steirisch.Akk.4	Accordion	
121	0	22	Harmonica GM	Accordion	√
121	1	22	Sweet Harmonica	Accordion	
121	2	22	Harmonica 2	Accordion	
121	3	22	Harmonica AT 1	Accordion	
121	4	22	Harmonica AT 2	Accordion	
121	0	23	Tango Accord. GM	Accordion	√
121	1	23	Fisa Tango!	Accordion	
121	2	23	Accordion 16,8'	Accordion	
121	3	23	Accordion16,8,4'	Accordion	
121	4	23	Acc.16,8' & Bass	Accordion	
121	5	23	Accordion Bass	Accordion	
121	6	23	Acc.Voice Change	Accordion	
121	7	23	Accordion 16,4'	Accordion	
121	8	23	Acc.16,8,4' Plus	Accordion	
121	9	23	Acc. & Acc. Bass	Accordion	
121	10	23	Tango Accordion2	Accordion	
121	0	24	Nylon Guitar GM	Guitar	√
121	1	24	Ukulele	Guitar	√
121	2	24	Nylon Key Off	Guitar	√
121	3	24	Nylon Guitar 3	Guitar	√
121	4	24	Nylon Bossa	Guitar	
121	5	24	Ac.Guitar KeyOff	Guitar	
121	6	24	Spanish Guitar	Guitar	
121	7	24	Guitar Strings	Guitar	
121	8	24	Nylon Gtr Pro1	Guitar	
121	9	24	Brazilian Guitar	Guitar	
121	10	24	Nylon Vel. Harm.	Guitar	

CC00	CC32	PC	Name	Bank	GM2
121	11	24	Nylon Gtr Pro2	Guitar	
121	12	24	Nylon Gtr RX1	Guitar	
121	13	24	Nylon Gtr RX2	Guitar	
121	14	24	Nylon Slide Pro	Guitar	
121	15	24	Nylon Guitar 2	Guitar	
121	0	25	Steel Guitar GM	Guitar	√
121	1	25	12 Strings Gtr	Guitar	√
121	2	25	Mandolin	Guitar	√
121	3	25	Steel & Body	Guitar	√
121	4	25	Steel Guitar 2	Guitar	
121	5	25	Steel 12 String	Guitar	
121	6	25	Hackbrett	Guitar	
121	7	25	Finger Key Off	Guitar	
121	8	25	Finger Tips	Guitar	
121	9	25	Steel Folk Gtr	Guitar	
121	10	25	Mandolin Key Off	Guitar	
121	11	25	Mandolin Trem.	Guitar	
121	12	25	Reso. Guitar	Guitar	
121	13	25	Steel Slide Pro1	Guitar	
121	14	25	Steel Slide Pro2	Guitar	
121	15	25	Steel Guitar RX1	Guitar	
121	16	25	Steel Guitar RX2	Guitar	
121	17	25	12 Strings Pro	Guitar	
121	18	25	12 Strings RX	Guitar	
121	19	25	Steel Guitar Pro	Guitar	
121	20	25	Steel Guitar 3	Guitar	
121	21	25	Pop Steel Gtr 1	Guitar	
121	22	25	Pop Steel Gtr 2	Guitar	
121	23	25	Pop Steel Slide	Guitar	
121	24	25	Pop SteelGtr RX1	Guitar	
121	25	25	Pop SteelGtr RX2	Guitar	
121	26	25	Mandolin Ens. 1	Guitar	
121	27	25	Mandolin Ens. 2	Guitar	
121	0	26	Jazz Guitar GM	Guitar	√
121	1	26	Pedal Steel Gtr1	Guitar	√
121	2	26	Club Jazz Gtr 1	Guitar	
121	3	26	Club Jazz Gtr 2	Guitar	
121	4	26	Pedal Steel Gtr2	Guitar	
121	5	26	Soft Jazz Guitar	Guitar	
121	6	26	JazzGtr SlidePro	Guitar	
121	0	27	Clean Guitar GM	Guitar	√
121	1	27	Det. Clean Gtr	Guitar	√
121	2	27	Mid Tone Gtr	Guitar	√
121	3	27	Chorus Guitar	Guitar	
121	4	27	Vintage S.2	Guitar	
121	5	27	Proces.E.Guitar	Guitar	
121	6	27	Single Coil	Guitar	
121	7	27	New Stra.Guitar	Guitar	
121	8	27	Guitarish	Guitar	
121	9	27	L&R E.Guitar 1	Guitar	
121	10	27	L&R E.Guitar 2	Guitar	
121	11	27	Country Nu	Guitar	
121	12	27	Funky Wah RX	Guitar	
121	13	27	Clean Gtr Pro1	Guitar	
121	14	27	Single Coil Pro	Guitar	
121	15	27	Clean Gtr Pro2	Guitar	
121	16	27	Stra. Vel. Pro	Guitar	
121	17	27	Stra. Gtr Slide	Guitar	
121	18	27	Chorus Gtr Pro	Guitar	
121	19	27	Vintage S.1	Guitar	
121	20	27	Clean Guitar 2	Guitar	
121	21	27	Solid Guitar	Guitar	

CC00	CC32	PC	Name	Bank	GM2
121	22	27	Clean Jazz 1	Guitar	
121	23	27	Clean Jazz 2	Guitar	
121	24	27	'54 E. Guitar	Guitar	
121	25	27	Clean Guitar 3	Guitar	
121	26	27	Tel. Midddle	Guitar	
121	27	27	Tel. Bridge	Guitar	
121	0	28	Muted Guitar GM	Guitar	√
121	1	28	Funky Cut Gtr	Guitar	√
121	2	28	Mute Vel. Gtr	Guitar	√
121	3	28	Jazz Man	Guitar	√
121	4	28	R&R Guitar	Guitar	
121	5	28	Stra. Chime	Guitar	
121	6	28	Clean Mute Gtr	Guitar	
121	7	28	Rhythm E.Guitar	Guitar	
121	8	28	Clean Funk	Guitar	
121	9	28	Disto Mute	Guitar	
121	10	28	Clean Funk RX1	Guitar	
121	11	28	Clean Funk RX2	Guitar	
121	12	28	Funk Stein RX1	Guitar	
121	13	28	Funk Stein RX2	Guitar	
121	14	28	Clean Guitar RX1	Guitar	
121	15	28	Clean Guitar RX2	Guitar	
121	16	28	Clean Guitar RX3	Guitar	
121	17	28	Clean Guitar RX4	Guitar	
121	18	28	Clean Guitar RX5	Guitar	
121	19	28	Muted Guitar 2	Guitar	
121	20	28	Clean Guitar RX6	Guitar	
121	21	28	5th Mute Gtr	Guitar	
121	0	29	Overdrive Gtr GM	Guitar	√
121	1	29	Guitar Pinch	Guitar	√
121	2	29	Soft Overdrive	Guitar	
121	0	30	Distortion GtrGM	Guitar	√
121	1	30	Feedback Guitar	Guitar	√
121	2	30	Dist.Rhytmic Gtr	Guitar	√
121	3	30	Joystick Gtr Y-	Guitar	
121	4	30	Power Chords	Guitar	
121	5	30	Mute Monster	Guitar	
121	6	30	Wet Dist. Guitar	Guitar	
121	7	30	Solo Dist.Guitar	Guitar	
121	8	30	Stereo Dist.Gtr	Guitar	
121	9	30	Dist. Guitar RX1	Guitar	
121	10	30	Dist. Guitar RX2	Guitar	
121	11	30	Dist. Clean Gtr	Guitar	
121	12	30	Dist. Steel Gtr	Guitar	
121	0	31	Gtr Harmonic GM	Guitar	√
121	1	31	Guitar Feedback	Guitar	√
121	2	31	E.Gtr Harmonics	Guitar	
121	0	32	Acoustic Bass GM	Bass	√
121	1	32	Ac. Bass Buzz	Bass	
121	2	32	Bass & Ride 2	Bass	
121	3	32	Acous. Bass Pro1	Bass	
121	4	32	Acous. Bass Pro2	Bass	
121	5	32	DarkWoody A.Bass	Bass	
121	6	32	Bass & Ride 1	Bass	
121	7	32	Acous. Bass RX	Bass	
121	8	32	Acoustic Bass 2	Bass	
121	9	32	Jazz Bass	Bass	
121	10	32	Organ Pedal 1	Bass	
121	11	32	Organ Pedal 2	Bass	
121	0	33	Finger Bass GM	Bass	√
121	1	33	Finger Slap 2	Bass	√
121	2	33	Finger E.Bass1	Bass	

CC00	CC32	PC	Name	Bank	GM2
121	3	33	Finger E.Bass2	Bass	
121	4	33	Finger E.Bass3	Bass	
121	5	33	Stick Bass	Bass	
121	6	33	Finger Bass 2	Bass	
121	7	33	Finger Bass 3	Bass	
121	8	33	Chorus Fing.Bass	Bass	
121	9	33	Bright Finger B.	Bass	
121	10	33	Finger Bass 4	Bass	
121	11	33	More mid! Bass	Bass	
121	12	33	Finger Slap 1	Bass	
121	13	33	Finger Bass RX	Bass	
121	14	33	FingerB.& Guitar	Bass	
121	15	33	Finger Bass 5	Bass	
121	0	34	Picked E.Bass GM	Bass	√
121	1	34	Picked E.Bass 2	Bass	
121	2	34	Picked E.Bass 3	Bass	
121	3	34	Stein Bass	Bass	
121	4	34	Bass & Guitar	Bass	
121	5	34	Bass Mute	Bass	
121	6	34	Bass&Gtr Double	Bass	
121	7	34	Pick Bass 1	Bass	
121	8	34	Pick Bass 2	Bass	
121	9	34	Ticktacing Bass	Bass	
121	10	34	Picked Bass RX	Bass	
121	11	34	Picked E.Bass 4	Bass	
121	0	35	Fretless Bass GM	Bass	√
121	1	35	Fretless Bass 2	Bass	
121	2	35	Fretless Bass 3	Bass	
121	3	35	Sweet Fretless	Bass	
121	4	35	Dark R&B Bass1	Bass	
121	5	35	Dark R&B Bass2	Bass	
121	6	35	Woofer Pusher B.	Bass	
121	7	35	Fretless Bass 4	Bass	
121	0	36	Slap Bass 1 GM	Bass	√
121	1	36	Super Bass 1	Bass	
121	2	36	Super Bass 2	Bass	
121	3	36	FunkSlap Bass RX	Bass	
121	4	36	SlapFing Bass RX	Bass	
121	5	36	SlapPick Bass RX	Bass	
121	6	36	Slap Bass 3	Bass	
121	0	37	Slap Bass 2 GM	Bass	√
121	1	37	Thumb Bass	Bass	
121	2	37	Dyna Bass	Bass	
121	3	37	Dyna Slap Bass	Bass	
121	4	37	Chorus Slap Bass	Bass	
121	5	37	The Other Slap	Bass	
121	6	37	Slap Bass 4	Bass	
121	7	37	Slap Bass 5	Bass	
121	0	38	Synth Bass 1 GM	Bass	√
121	1	38	Syn Bass Warm	Bass	√
121	2	38	Syn Bass Reso	Bass	√
121	3	38	Clav Bass	Bass	√
121	4	38	Hammer	Bass	√
121	5	38	30303 Bass	Bass	
121	6	38	30303 Square	Bass	
121	7	38	Bass Square	Bass	
121	8	38	Syn Bass Res	Bass	
121	9	38	Digi Bass 1	Bass	
121	10	38	Digi Bass 2	Bass	
121	11	38	Digi Bass 3	Bass	
121	12	38	Blind as a Bat	Bass	
121	13	38	Jungle Bass	Bass	

CC00	CC32	PC	Name	Bank	GM2
121	14	38	Auto Pilot 1	Synth 2	
121	15	38	Hybrid Bass	Bass	
121	16	38	Dr. Octave	Bass	
121	17	38	Drive Bass	Bass	
121	18	38	Synth Bass 3	Bass	
121	0	39	Synth Bass 2 GM	Bass	√
121	1	39	Attack Bass	Bass	√
121	2	39	Rubber Bass	Bass	√
121	3	39	Attack Pulse	Bass	√
121	4	39	Euro Bass	Bass	
121	5	39	Jungle Rez	Bass	
121	6	39	Nasty Bass	Bass	
121	7	39	Phat Bass	Bass	
121	8	39	Poinker Bass	Bass	
121	9	39	Synth Bass 80ish	Bass	
121	10	39	Autofilter Bass	Bass	
121	11	39	Monofilter Bass	Bass	
121	12	39	Reso Bass	Bass	
121	13	39	Auto Pilot 2	Bass	
121	14	39	Bass4 Da Phunk	Bass	
121	15	39	Synth Bass 4	Bass	
121	0	40	Violin GM	Strings & Vocal	√
121	1	40	Slow Att.Violin	Strings & Vocal	√
121	2	40	Violin Expr. 1	Strings & Vocal	
121	3	40	Slow Violin	Strings & Vocal	
121	4	40	Violin Expr. 2	Strings & Vocal	
121	0	41	Viola GM	Strings & Vocal	√
121	1	41	Viola Expr.	Strings & Vocal	
121	2	41	Violin & Viola	Strings & Vocal	
121	0	42	Cello GM	Strings & Vocal	√
121	0	43	Contrabass GM	Strings & Vocal	√
121	0	44	Tremolo Str. GM	Strings & Vocal	√
121	0	45	Pizzicato Str.GM	Strings & Vocal	√
121	1	45	Pizz. Ensemble	Strings & Vocal	
121	2	45	Pizz. Section	Strings & Vocal	
121	3	45	Double Strings	Strings & Vocal	
121	0	46	Harp GM	Strings & Vocal	√
121	1	46	Yang Chin	Strings & Vocal	√
121	0	47	Timpani GM	Drum & Perc.	√
121	0	48	Strings Ens.1 GM	Strings & Vocal	√
121	1	48	Strings & Brass	Strings & Vocal	√
121	2	48	60's Strings	Strings & Vocal	√
121	3	48	Stereo Strings	Strings & Vocal	
121	4	48	Legato Strings	Strings & Vocal	
121	5	48	i3 Strings	Strings & Vocal	
121	6	48	N Strings	Strings & Vocal	
121	7	48	Arco Strings	Strings & Vocal	
121	8	48	Octave Strings	Strings & Vocal	
121	9	48	Strings Quartet	Strings & Vocal	
121	10	48	Symphonic Bows	Strings & Vocal	
121	11	48	Ensemble & Solo	Strings & Vocal	
121	12	48	Chamber Strings	Strings & Vocal	
121	13	48	Arabic Strings	Strings & Vocal	
121	14	48	Orchestra Tutti1	Strings & Vocal	
121	15	48	Strings & Horns	Strings & Vocal	
121	16	48	Orch. & Oboe 1	Strings & Vocal	
121	17	48	Orch. & Oboe 2	Strings & Vocal	
121	18	48	Strings & Glock.	Strings & Vocal	
121	19	48	Orchestra Tutti2	Strings & Vocal	
121	20	48	Orchestra&Flute	Strings & Vocal	
121	21	48	Strings Ens. 3	Strings & Vocal	
121	22	48	Strings Ens. RX	Strings & Vocal	

CC00	CC32	PC	Name	Bank	GM2
121	23	48	Concert Str.RX	Strings & Vocal	
121	0	49	Strings Ens.2 GM	Strings & Vocal	√
121	1	49	Sweeper Strings	Strings & Vocal	
121	2	49	Full Strings	Strings & Vocal	
121	3	49	Strings Ens. 4	Strings & Vocal	
121	4	49	Spiccato Strings	Strings & Vocal	
121	5	49	Movie Strings 1	Strings & Vocal	
121	6	49	Movie Strings 2	Strings & Vocal	
121	0	50	Synth Strings1GM	Strings & Vocal	√
121	1	50	Synth Strings 3	Strings & Vocal	√
121	2	50	Analog Strings 2	Strings & Vocal	
121	3	50	Analog Velve	Strings & Vocal	
121	4	50	Odissey	Strings & Vocal	
121	5	50	Analog Strings 1	Strings & Vocal	
121	6	50	Synth Strings 4	Strings & Vocal	
121	0	51	Synth Strings2GM	Strings & Vocal	√
121	1	51	Synth Strings 5	Strings & Vocal	
121	0	52	Choir Aahs GM	Strings & Vocal	√
121	1	52	Choir Aahs 2	Strings & Vocal	√
121	2	52	Ooh Voices	Strings & Vocal	
121	3	52	Ooh Slow Voice	Strings & Vocal	
121	4	52	Take Voices 1	Strings & Vocal	
121	5	52	Take Voices 2	Strings & Vocal	
121	6	52	Ooh Choir	Strings & Vocal	
121	7	52	Aah Choir	Strings & Vocal	
121	8	52	Wuuh Choir	Strings & Vocal	
121	9	52	Oh-Ah Voices	Strings & Vocal	
121	10	52	Slow Choir	Strings & Vocal	
121	11	52	Grand Choir	Strings & Vocal	
121	12	52	Choir Light	Strings & Vocal	
121	13	52	Strings Choir	Strings & Vocal	
121	14	52	Femal&Male Scat	Strings & Vocal	
121	15	52	Femal Scat	Strings & Vocal	
121	16	52	Male Scat	Strings & Vocal	
121	17	52	Scat V.& Bass1	Strings & Vocal	
121	18	52	Scat V.& Bass2	Strings & Vocal	
121	19	52	Scat Voices RX	Strings & Vocal	
121	0	53	Voice Oohs GM	Strings & Vocal	√
121	1	53	Humming	Strings & Vocal	√
121	2	53	Doolally	Strings & Vocal	
121	3	53	Airways	Strings & Vocal	
121	0	54	Synth Voice GM	Strings & Vocal	√
121	1	54	Analog Voice	Strings & Vocal	√
121	2	54	Vocalesque	Strings & Vocal	
121	3	54	Vocalscape	Strings & Vocal	
121	4	54	Classic Vox	Strings & Vocal	
121	5	54	Dream Voice	Strings & Vocal	
121	6	54	Synth Voices 2	Strings & Vocal	
121	0	55	Orchestra Hit GM	Brass	√
121	1	55	Bass Hit Plus	Brass	√
121	2	55	6th Hit	Brass	√
121	3	55	Euro Hit	Brass	√
121	4	55	Brass Impact	Brass	
121	5	55	Hit in India	SFX	
121	6	55	Wild Arp	Synth 2	
121	7	55	Flip Blip	Synth 2	
121	8	55	Netherland Hit	Brass	
121	0	56	Trumpet GM	Trumpet & Trbn.	√
121	1	56	Dark Trumpet	Trumpet & Trbn.	√
121	2	56	Trumpet Overb.	Trumpet & Trbn.	
121	3	56	Mono Trumpet	Trumpet & Trbn.	
121	4	56	Trumpet Expr.2	Trumpet & Trbn.	

CC00	CC32	PC	Name	Bank	GM2
121	5	56	Trumpet Pitch	Trumpet & Trbn.	
121	6	56	Dual Trumpets	Trumpet & Trbn.	
121	7	56	Flugel Horn	Trumpet & Trbn.	
121	8	56	Warm Flugel	Trumpet & Trbn.	
121	9	56	BeBop Cornet	Trumpet & Trbn.	
121	10	56	Trumpet Pro 1	Trumpet & Trbn.	
121	11	56	Trumpet Pro 2	Trumpet & Trbn.	
121	12	56	Sweet FlugelHorn	Trumpet & Trbn.	
121	13	56	Flugel Horn Pro	Trumpet & Trbn.	
121	14	56	Trumpet 2	Trumpet & Trbn.	
121	15	56	Trumpet Expr.1	Trumpet & Trbn.	
121	16	56	Trumpet Pro 3	Trumpet & Trbn.	
121	17	56	Alp Trumpet	Trumpet & Trbn.	
121	18	56	Trumpet Shake Y+	Trumpet & Trbn.	
121	19	56	Concert Trumpet	Trumpet & Trbn.	
121	20	56	Concert Trp.Pro	Trumpet & Trbn.	
121	21	56	Cornet Expr.	Trumpet & Trbn.	
121	22	56	Cornet Pro 1	Trumpet & Trbn.	
121	23	56	Cornet Pro 2	Trumpet & Trbn.	
121	0	57	Trombone GM	Trumpet & Trbn.	√
121	1	57	Trombone 2	Trumpet & Trbn.	√
121	2	57	Bright Trombone	Trumpet & Trbn.	√
121	3	57	Hard Trombone	Trumpet & Trbn.	
121	4	57	Soft Trombone	Trumpet & Trbn.	
121	5	57	Pitch Trombone	Trumpet & Trbn.	
121	6	57	Trombone Expr. 1	Trumpet & Trbn.	
121	7	57	Trombone Expr. 2	Trumpet & Trbn.	
121	8	57	Trombone Vel. 1	Trumpet & Trbn.	
121	9	57	Trombone Vel. 2	Trumpet & Trbn.	
121	10	57	Trombone Vel. 3	Trumpet & Trbn.	
121	11	57	Trombone Pro Vel	Trumpet & Trbn.	
121	12	57	Trombone 3	Trumpet & Trbn.	
121	0	58	Tuba GM	Trumpet & Trbn.	√
121	1	58	Oberkr. Tuba	Trumpet & Trbn.	
121	2	58	Tuba Gold	Trumpet & Trbn.	
121	3	58	Dynabone	Trumpet & Trbn.	
121	0	59	Mute Trumpet GM	Trumpet & Trbn.	√
121	1	59	Mute Trumpet 2	Trumpet & Trbn.	√
121	2	59	Wah Trumpet	Trumpet & Trbn.	
121	3	59	Mute Ensemble 1	Brass	
121	4	59	Mute Ensemble 2	Brass	
121	0	60	French Horn GM	Brass	√
121	1	60	French Horn 2	Brass	√
121	2	60	French Section	Brass	
121	3	60	Classic Horns	Brass	
121	4	60	Horns & Ensemble	Brass	
121	0	61	Brass Section GM	Brass	√
121	1	61	Brass Section 2	Brass	√
121	2	61	Tight Brass 3	Brass	
121	3	61	Glen & Friends	Brass	
121	4	61	Big Band Brass 2	Brass	
121	5	61	Sax & Brass	Brass	
121	6	61	Glen & Boys	Brass	
121	7	61	Trpts & Brass	Brass	
121	8	61	Attack Brass	Brass	
121	9	61	Trumpet Ens.	Brass	
121	10	61	Trombone Ens.	Brass	
121	11	61	Trombones	Brass	
121	12	61	Tight Brass 4	Brass	
121	13	61	Fat Brass	Brass	
121	14	61	Dyna Brass 1	Brass	
121	15	61	Brass Expr.	Brass	

CC00	CC32	PC	Name	Bank	GM2
121	16	61	Brass & Sax	Brass	
121	17	61	Film Brass	Brass	
121	18	61	Brass Slow	Brass	
121	19	61	Fanfare	Brass	
121	20	61	Movie Brass	Brass	
121	21	61	Power Brass	Brass	
121	22	61	Dyna Brass 2	Brass	
121	23	61	Sforzato Brass	Brass	
121	24	61	Double Brass	Brass	
121	25	61	Brass Hit	Brass	
121	26	61	Brass Fall	Brass	
121	27	61	Tight Brass 1	Brass	
121	28	61	Tight Brass Pro	Brass	
121	29	61	Tight Brass 2	Brass	
121	30	61	Brass of Power	Brass	
121	31	61	Brass Section 3	Brass	
121	32	61	Big Band Brass 1	Brass	
121	33	61	Big BandShake Y+	Brass	
121	34	61	Trpts &Trombs	Brass	
121	35	61	Trumpet Ens1 Y+	Brass	
121	36	61	Trumpet Ens2 Y+	Brass	
121	0	62	Synth Brass 1GM	Brass	√
121	1	62	Synth Brass 3	Brass	√
121	2	62	Analog Brass 1	Brass	√
121	3	62	Jump Brass	Brass	√
121	4	62	Electrik Brass	Brass	
121	5	62	Synth Brass 5	Brass	
121	0	63	Synth Brass 2GM	Brass	√
121	1	63	Synth Brass 4	Brass	√
121	2	63	Analog Brass 2	Brass	√
121	3	63	Brass Pad	Brass	
121	4	63	Big Panner	Synth 1	
121	5	63	Synth Brass 6	Brass	
121	0	64	Soprano Sax GM	Sax	√
121	1	64	Sweet Soprano 3	Sax	
121	2	64	Soprano Pro	Sax	
121	3	64	Sweet Soprano 1	Sax	
121	4	64	Sweet Soprano 2	Sax	
121	0	65	Alto Sax GM	Sax	√
121	1	65	Alto Breath	Sax	
121	2	65	Sax Ensemble	Sax	
121	3	65	Breathy Alto Sax	Sax	
121	4	65	Alto Sax Growl	Sax	
121	5	65	Sweet Alto Sax 1	Sax	
121	6	65	Sweet Alto Sax 2	Sax	
121	7	65	Soft Alto Sax	Sax	
121	8	65	Alto Sax Pro	Sax	
121	9	65	Alto Sax Expr.	Sax	
121	10	65	Alto Sax RX	Sax	
121	11	65	Cool Sax Ens.	Sax	
121	0	66	Tenor Sax GM	Sax	√
121	1	66	Tenor Sax Noise1	Sax	
121	2	66	Soft Tenor	Sax	
121	3	66	Tenor Breath	Sax	
121	4	66	Tenor Growl	Sax	
121	5	66	Folk Sax	Sax	
121	6	66	Tenor Sax Noise2	Sax	
121	7	66	Tenor Sax Expr.1	Sax	
121	8	66	Tenor Sax Expr.2	Sax	
121	9	66	Jazz Tenor 1	Sax	
121	10	66	Jazz Tenor 2	Sax	
121	11	66	Reed of Power	Sax	

CC00	CC32	PC	Name	Bank	GM2
121	0	67	Baritone Sax GM	Sax	√
121	1	67	Baritone Growl	Sax	
121	2	67	Breathy Baritone	Sax	
121	3	67	Baritone Sax Pro	Sax	
121	4	67	Baritone Sax 2	Sax	
121	0	68	Oboe GM	Woodwind	√
121	1	68	Double Reed	Woodwind	
121	0	69	English Horn GM	Woodwind	√
121	1	69	English Horn 2	Woodwind	
121	0	70	Bassoon GM	Woodwind	√
121	0	71	Clarinet GM	Woodwind	√
121	1	71	Jazz Clarinet	Woodwind	
121	2	71	Clarinet G	Woodwind	
121	3	71	Section Winds 1	Woodwind	
121	4	71	Section Winds 2	Woodwind	
121	5	71	Clarinet Ens.	Woodwind	
121	6	71	Woodwinds	Woodwind	
121	7	71	Folk Clarinet	Woodwind	
121	8	71	Clarinet Pro 1	Woodwind	
121	9	71	Clarinet Pro 2	Woodwind	
121	10	71	Reeds & Saxes	Woodwind	
121	11	71	Klarnet 1	Woodwind	
121	12	71	Klarnet 2	Woodwind	
121	0	72	Piccolo GM	Woodwind	√
121	1	72	Small Orchestra	Woodwind	
121	2	72	Nay	Woodwind	
121	0	73	Flute GM	Woodwind	√
121	1	73	Jazz Flute Expr.	Woodwind	
121	2	73	Flute Switch	Woodwind	
121	3	73	Flute Dyn. 5th	Woodwind	
121	4	73	Flute Frullato	Woodwind	
121	5	73	Orchestra Flute	Woodwind	
121	6	73	Flute Muted	Brass	
121	7	73	Wooden Flute	Woodwind	
121	8	73	Bambu Flute	Woodwind	
121	9	73	Flute 2	Woodwind	
121	10	73	Jazz Flute RX	Woodwind	
121	0	74	Recorder GM	Woodwind	√
121	1	74	Recorder 2	Woodwind	
121	0	75	Pan Flute GM	Woodwind	√
121	1	75	Kawala	Woodwind	
121	0	76	Blown Bottle GM	Woodwind	√
121	0	77	Shakuhachi GM	Woodwind	√
121	1	77	Old Shakuhachi	Woodwind	
121	2	77	Shakuhachi 2	Woodwind	
121	0	78	Whistle GM	Woodwind	√
121	1	78	Whistle 2	Woodwind	
121	2	78	Whistle Breathe	Woodwind	
121	3	78	Whistle RX1	Woodwind	
121	4	78	Whistle RX2	Woodwind	
121	0	79	Ocarina GM	Woodwind	√
121	0	80	Lead Square GM	Synth 2	√
121	1	80	Lead Square 2	Synth 2	√
121	2	80	Lead Sine	Synth 2	√
121	3	80	Old Portamento	Synth 2	
121	4	80	Dance Lead	Synth 2	
121	5	80	Wave Lead	Synth 2	
121	6	80	Sine Wave	Synth 2	
121	7	80	Analog Lead	Synth 2	
121	8	80	Old & Analog	Synth 2	
121	9	80	Gliding Square	Synth 2	
121	10	80	Sine Switch	Synth 2	

CC00	CC32	PC	Name	Bank	GM2
121	11	80	Square Rez	Synth 2	
121	12	80	Port Whine	Synth 2	
121	13	80	2VCO Planet Lead	Synth 2	
121	0	81	Lead Saw GM	Synth 2	√
121	1	81	Lead Saw 2	Synth 2	√
121	2	81	Lead Saw Pulse	Synth 2	√
121	3	81	Lead Double Saw	Synth 2	√
121	4	81	Seq. Analog	Synth 2	√
121	5	81	Power Saw	Synth 2	
121	6	81	Octo Lead	Synth 2	
121	7	81	Seq Lead	Synth 2	
121	8	81	Phat Saw Lead	Synth 2	
121	9	81	Glide Lead	Synth 2	
121	10	81	Fire Wave	Synth 2	
121	11	81	Rezbo	Synth 2	
121	12	81	Synth Pianoid	Synth 2	
121	0	82	Calliope GM	Synth 2	√
121	0	83	Chiff GM	Synth 2	√
121	0	84	Charang GM	Synth 2	√
121	1	84	Wire Lead	Synth 2	√
121	2	84	Synchro City	Synth 2	
121	3	84	Sync Kron	Synth 2	
121	4	84	Metallic Rez	Synth 2	
121	5	84	Brian Sync	Synth 2	
121	6	84	Arp Twins	Synth 2	
121	7	84	LoFi Ethnic	Synth 2	
121	0	85	Voice Lead GM	Strings & Vocal	√
121	1	85	Ether Voices	Strings & Vocal	
121	2	85	Cyber Choir	Strings & Vocal	
121	0	86	Fifths Lead GM	Synth 2	√
121	1	86	Crimson 5ths	Synth 1	
121	0	87	Bass & Lead GM	Synth 2	√
121	1	87	Soft Wrl	Synth 2	√
121	2	87	Electro Lead	Synth 2	
121	3	87	Rich Lead	Synth 2	
121	4	87	Thin Analog Lead	Synth 2	
121	5	87	Express. Lead	Synth 2	
121	6	87	HipHop Lead	Synth 2	
121	7	87	Square Bass	Synth 2	
121	8	87	Big & Raw	Synth 2	
121	9	87	Cat Lead	Synth 2	
121	10	87	OB Lead	Synth 2	
121	11	87	A Leadload	Synth 2	
121	0	88	New Age Pad GM	Synth 2	√
121	1	88	Virtual Traveler	Synth 1	
121	2	88	Arp Angeles	Synth 2	
121	0	89	Warm Pad GM	Synth 1	√
121	1	89	Sine Pad	Synth 1	√
121	2	89	Master Pad	Strings & Vocal	
121	3	89	Power Synth	Synth 2	
121	4	89	The Pad	Synth 1	
121	5	89	Money Pad	Synth 1	
121	6	89	Dark Pad	Synth 1	
121	7	89	Freedom Pad	Synth 1	
121	8	89	Analog Pad 1	Synth 1	
121	9	89	Analog Pad 2	Synth 1	
121	10	89	Analog Pad 3	Synth 1	
121	11	89	Vintage Pad	Synth 1	
121	12	89	OB Pad	Synth 1	
121	13	89	Dark Anna	Synth 1	
121	14	89	Symphonic Ens.	Synth 1	
121	0	90	Polysynth GM	Synth 2	√

CC00	CC32	PC	Name	Bank	GM2
121	1	90	Reso Sweep	Synth 2	
121	2	90	Sky Watcher	Synth 1	
121	3	90	Synth Sweeper	Synth 2	
121	4	90	Super Sweep	Synth 1	
121	5	90	Wave Sweep	Synth 1	
121	6	90	Cross Sweep	Synth 1	
121	7	90	Digital PolySix	Synth 2	
121	8	90	Noisy Stabb	Synth 2	
121	9	90	Mega Synth	Synth 2	
121	10	90	Tecno Phonic	Synth 2	
121	11	90	Farluce	Synth 1	
121	12	90	Big Sweep Stab	Synth 1	
121	13	90	Korgmatose	Synth 1	
121	0	91	Choir Pad GM	Strings & Vocal	√
121	1	91	Itopia Pad	Synth 1	√
121	2	91	Fresh Air 1	Synth 1	
121	3	91	Heaven	Strings & Vocal	
121	4	91	Pop Synth Pad 1	Synth 1	
121	5	91	Future Pad	Synth 1	
121	6	91	Tsunami Wave	Synth 1	
121	7	91	Fresh Breath	Strings & Vocal	
121	8	91	Ravelian Pad	Synth 1	
121	9	91	Full Vox Pad	Strings & Vocal	
121	10	91	Dance ReMix	Synth 1	
121	11	91	Fresh Air 2	Synth 1	
121	12	91	Pop Synth Pad 2	Synth 1	
121	0	92	Bowed Glass GM	Synth 2	√
121	0	93	Metallic Pad GM	Synth 2	√
121	1	93	Cosmic	Synth 2	
121	2	93	80's Pop Synth	Synth 1	
121	0	94	Halo Pad GM	Strings & Vocal	√
121	0	95	Sweep Pad GM	Synth 1	√
121	1	95	Astral Dream	Synth 1	
121	2	95	Meditate	Synth 1	
121	3	95	Dark Element	Synth 2	
121	4	95	Mellow Pad	Synth 1	
121	5	95	Cinema Pad	Synth 1	
121	6	95	Reoccuring Astra	Synth 1	
121	7	95	Vintage Sweep	Synth 1	
121	8	95	You Decide	Synth 1	
121	0	96	Ice Rain GM	SFX	√
121	1	96	Motion Ocean	Synth 1	
121	2	96	Caribbean	Synth 2	
121	0	97	Soundtrack GM	Synth 1	√
121	1	97	Air Clouds	Synth 1	
121	2	97	Reso Down	Synth 1	
121	3	97	Tinklin Pad	Synth 1	
121	4	97	Pods In Pad	Synth 1	
121	5	97	Noble Pad	Synth 1	
121	6	97	Rave	Synth 1	
121	7	97	Elastick Pad	Synth 1	
121	0	98	Crystal GM	Synth 2	√
121	1	98	Synth Mallet	SFX	√
121	2	98	Vs Bell Boy	Mallet & Bell	
121	3	98	Krystal Bell	Mallet & Bell	
121	4	98	Digi Bell	Mallet & Bell	
121	5	98	Moving Bell	Synth 1	
121	6	98	Bell Pad	Synth 1	
121	7	98	Bell Choir	Synth 1	
121	0	99	Atmosphere GM	Synth 2	√
121	0	100	Brightness GM	Synth 2	√
121	1	100	Lonely Spin	Synth 1	

CC00	CC32	PC	Name	Bank	GM2
121	2	100	Synth Ghostly	Synth 1	
121	0	101	Goblins GM	SFX	√
121	1	101	Motion Raver	Synth 2	
121	2	101	Digi Ice Pad	Synth 1	
121	3	101	VCF Modulation	Synth 2	
121	0	102	Echo Drops GM	SFX	√
121	1	102	Echo Bell	SFX	√
121	2	102	Echo Pan	SFX	√
121	3	102	Band Passed	Synth 2	
121	4	102	Pan Reso	Synth 2	
121	5	102	Moon Cycles	Synth 1	
121	0	103	Star Theme GM	SFX	√
121	0	104	Sitar GM	Guitar	√
121	1	104	Sitar 2	Guitar	√
121	2	104	Sitar Tambou	Guitar	
121	3	104	Indian Stars	Guitar	
121	4	104	Indian Frets	Guitar	
121	5	104	Bouzouki	Guitar	
121	6	104	Tambra	Guitar	
121	7	104	Sitar Sitar	Guitar	
121	0	105	Banjo GM	Guitar	√
121	1	105	Banjo Key Off	Guitar	
121	2	105	Oud 2	Guitar	
121	3	105	Jaw Harp	SFX	
121	4	105	Banjo RX	Guitar	
121	5	105	Oud 1	Guitar	
121	0	106	Shamisen GM	Guitar	√
121	0	107	Koto GM	Guitar	√
121	1	107	Taisho Koto	Guitar	√
121	2	107	Kanoun 2	Guitar	
121	3	107	Kanoun Trem. 2	Guitar	
121	4	107	Kanoun Mix	Guitar	
121	5	107	Kanoun 1	Guitar	
121	6	107	Kanoun Trem. 1	Guitar	
121	7	107	Ac. Baglama 1	Guitar	
121	8	107	Ac. Baglama 2	Guitar	
121	9	107	Ac. Baglama Grp.	Guitar	
121	0	108	Kalimba GM	Mallet & Bell	√
121	1	108	Kalimba 2	Mallet & Bell	
121	0	109	Bag Pipes GM	Woodwind	√
121	1	109	War Pipes	Woodwind	
121	2	109	Uillean BagPipes	Woodwind	
121	3	109	HighlandBagPipes	Woodwind	
121	0	110	Fiddle GM	Strings & Vocal	√
121	0	111	Shanai GM	Woodwind	√
121	1	111	Zurna 2	Woodwind	
121	2	111	Hichiriki	Woodwind	
121	3	111	Zurna 1	Woodwind	
121	0	112	Tinkle Bell GM	Mallet & Bell	√
121	1	112	Gamelan	Mallet & Bell	
121	2	112	Bali Gamelan	Mallet & Bell	
121	3	112	Garbage Mall	Mallet & Bell	
121	0	113	Agogo GM	Drum & Perc.	√
121	0	114	Steel Drums GM	Mallet & Bell	√
121	1	114	Warm Steel	Mallet & Bell	
121	0	115	Woodblock GM	Drum & Perc.	√
121	1	115	Castanets	Drum & Perc.	√
121	0	116	Taiko Drum GM	Drum & Perc.	√
121	1	116	Concert BassDrum	Drum & Perc.	√
121	0	117	Melodic Tom GM	Drum & Perc.	√
121	1	117	Melodic Tom 2	Drum & Perc.	√
121	2	117	Reverse Tom	Drum & Perc.	

CC00	CC32	PC	Name	Bank	GM2
121	0	118	Synth Drum GM	Drum & Perc.	√
121	1	118	Rhythm Box Tom	Drum & Perc.	√
121	2	118	Electric Drum	Drum & Perc.	√
121	3	118	Reverse Snare	Drum & Perc.	
121	0	119	Reverse CymbalGM	Drum & Perc.	√
121	1	119	Dragon Gong	Drum & Perc.	
121	2	119	Reverse Cymbal 2	Drum & Perc.	
121	0	120	Gtr FretNoise GM	SFX	√
121	1	120	Guitar Cut Noise	SFX	√
121	2	120	Ac. Bass String	SFX	√
121	3	120	Vox Wah Chick RX	Guitar	
121	0	121	Breath Noise GM	SFX	√
121	1	121	Flute Click	Woodwind	√
121	0	122	Seashore GM	SFX	√
121	1	122	Rain	SFX	√
121	2	122	Thunder	SFX	√
121	3	122	Wind	SFX	√
121	4	122	Stream	SFX	√
121	5	122	Bubble	SFX	√
121	0	123	Bird Tweet GM	SFX	√
121	1	123	Dog	SFX	√
121	2	123	Horse Gallop	SFX	√
121	3	123	Bird Tweet 2	SFX	√
121	0	124	Telephone GM	SFX	√
121	1	124	Telephone 2	SFX	√
121	2	124	Door Creak	SFX	√
121	3	124	Door	SFX	√
121	4	124	Scratch	SFX	√
121	5	124	Wind Chime	SFX	√
121	0	125	Helicopter GM	SFX	√
121	1	125	Car Engine	SFX	√
121	2	125	Car Stop	SFX	√
121	3	125	Car Pass	SFX	√
121	4	125	Car Crash	SFX	√
121	5	125	Siren	SFX	√
121	6	125	Train	SFX	√
121	7	125	Jet Plane	SFX	√
121	8	125	Starship	SFX	√
121	9	125	Burst Noise	SFX	√
121	0	126	Applause GM	SFX	√
121	1	126	Laughing	SFX	√
121	2	126	Screaming	SFX	√
121	3	126	Punch	SFX	√
121	4	126	Heart Beat	SFX	√
121	5	126	Footsteps	SFX	√
121	6	126	Stadium	SFX	
121	0	127	Gun Shot GM	SFX	√
121	1	127	Machine Gun	SFX	√
121	2	127	Laser Gun	SFX	√
121	3	127	Explosion	SFX	√
123	7	16	Digital Drawbars	Digit.Drawbars	
121	64	0-127	…	User 1	
121	65	0-127	…	User 2	

Drum Kits

The following table lists all Pa800 Factory Drum Kits in order of Bank Select-Program Change number.

Legend: *The table also includes MIDI data used to remotely select the Drum Kits.* ***CC00:*** *Control Change 0, or Bank Select MSB.* ***CC32:*** *Control Change 32, or Bank Select LSB.* ***PC:*** *Program Change.*

CC00	CC32	PC	Name	GM2
120	0	0	Standard Kit GM	√
120	0	1	Standard Kit RX2	
120	0	2	Standard Kit RX3	
120	0	3	Ambient Kit RX	
120	0	4	Pop Std. Kit RX	
120	0	5	Standard Kit RX1	
120	0	6	Standard Kit RX4	
120	0	7	Standard Kit 1	
120	0	8	Room Kit GM	√
120	0	9	HipHop Kit 1	
120	0	10	Jungle Kit	
120	0	11	Techno Kit 1	
120	0	12	Room Kit 2	
120	0	13	HipHop Kit 2	
120	0	14	Techno Kit 2	
120	0	15	Techno Kit 3	
120	0	16	Power Kit GM	√
120	0	17	Power Kit 2	
120	0	18	Power Kit RX1	
120	0	19	Power Kit RX2	
120	0	*20-23 (remap to 16)*		
120	0	24	Electro Kit GM	√
120	0	25	Analog Kit GM	√
120	0	26	House Kit 1	
120	0	27	House Kit 2	
120	0	28	House Kit 3	
120	0	*29 (remap to 28)*		
120	0	30	House Kit RX1	
120	0	31	House Kit RX2	
120	0	32	Jazz Kit GM	√
120	0	33	Jazz Kit RX1	
120	0	34	Jazz Kit RX2	
120	0	35	Jazz Kit RX3	
120	0	*36-39 (remap to 32)*		
120	0	40	Brush Kit GM	√
120	0	41	Brush Kit 2	
120	0	42	Brush Kit RX1	
120	0	43	Brush Kit RX2	
120	0	44	Brush Kit RX3	
120	0	*45-47 (remap to 40)*		
120	0	48	Orchestra Kit GM	√
120	0	49	Orchestra Kit GM	
120	0	50	Bdrum&Sdrum Kit	
120	0	51	Arabian Kit 1	
120	0	*52-55 (remap to 48)*		
120	0	56	SFX Kit GM	√
120	0	57	SFX Kit 2	
120	0	*58-63 (remap to 56)*		
120	0	64	Percussion Kit	
120	0	65	Latin Perc. Kit1	
120	0	66	Trinity Perc.Kit	
120	0	67	i30 Perc. Kit	
120	0	68	Latin Perc. Kit2	
120	0	*69-71 (remap to 64)*		
120	0	72	Hip Hop Kit RX	
120	0	73	Techno Kit RX	
120	0	74	Dance Kit RX	
120	0	75	Electro Kit RX1	
120	0	76	Electro Kit RX2	
120	0	*77-88 (remap to 1)*		
120	0	89	Pop Std. Kit 1	
120	0	90	Pop Std. Kit 2	
120	0	*91(remap to 3)*		
120	0	*92 (remap to 6)*		
120	0	*93-95 (remap to 1)*		
120	0	96	Elektro Kit 1	
120	0	97	Elektro Kit 2	
120	0	*98-115 (remap to 1)*		
120	0	*116 (remap to 51)*		
120	0	117	Arabian Kit 2	
120	0	118	Turkish Kit	
120	0	119	Oriental PercKit	
120	0	120	Room Kit 1	
120	0	121	Power Kit 1	
120	0	122	Electro Kit	
120	0	123	Analog Kit	
120	0	*124 (remap to 1)*		
120	0	125	Brush Kit 1	
120	0	*126-127 (remap to 1)*		
...				
120	64	0-63	User DrumKits (1-64)	

Multisamples

The following table lists all Pa800 Factory Multisamples.

** **OrigTune:** Original Tune, i.e., samples use the natural tuning of the original instrument, instead of the equal tuning. Beating may occur at the extreme pitch, when the sound is used in conjunction with other sounds.*

0	GrandPiano_L	42	Gospel Organ Slow_L	84	E.Organ Full	126	FM Bell
1	GrandPiano_R	43	Gospel Organ Slow_R	85	E.Organ Dist	127	Flute
2	GrandPiano_L OrigTune	44	Gospel Organ Fast_L	86	Rotary Organ 1	128	Flute Frull
3	GrandPiano_R OrigTune	45	Gospel Organ Fast_R	87	Rotary Organ 1LP	129	Voice Flute
4	Tailpiece_L	46	16' 8' LF_L	88	Rotary Organ 2	130	Jazz Flute
5	Tailpiece_R	47	16' 8' LF_R	89	Super BX3	131	Flute Vibrato
6	Tailpiece_L OrigTune	48	16' 8' LS_L	90	Super BX3LP	132	Flute Attack p
7	Tailpiece_R OrigTune	49	16' 8' LS_R	91	LeslieNoise LF_L	133	Flute Attack f
8	AcousticPiano_L	50	16' 8' 51/3 LF_L	92	LeslieNoise LF_R	134	Piccolo
9	AcousticPiano_R	51	16' 8' 51/3 LF_R	93	LeslieNoise LS_L	135	Pan Flute
10	FX Pedal On_L	52	16' 8' 51/3 LS_L	94	LeslieNoise LS_R	136	Pan Flute Attack
11	FX Pedal On_R	53	16' 8' 51/3 LS_R	95	ON-Click (Organ)	137	Tin Whistle
12	FX Pedal Off_L	54	4' 22/3' 2' LF_L	96	OFF-Click (Organ)	138	Tin Whistle Voice
13	FX Pedal Off_R	55	4' 22/3' 2' LF_R	97	Pipe Flute_L	139	Tin Whistle Attack
14	FX Key Off_L	56	4' 22/3' 2' LS_L	98	Pipe Flute_R	140	Whistle Gliss
15	FX Key Off_R	57	4' 22/3' 2' LS_R	99	Pipe Positive	141	Whistle No Vibr
16	M1 Piano	58	11/3' 13/5' 1' LF_L	100	Pipe Mixture	142	Whistle Sforz Vibr
17	E.GrandPiano	59	11/3' 13/5' 1' LF_R	101	Pipe Full 1_L	143	Whistle Sforz No Vibr
18	E.Piano FM 1	60	11/3' 13/5' 1' LS_L	102	Pipe Full 1_R	144	Whistle Slow Atk Vibr
19	E.Piano FM 1LP	61	11/3' 13/5' 1' LS_R	103	Pipe Full 2	145	Whistle Breath
20	E.Piano FM 2	62	16' 8' 51/3' Perc LF_L	104	E.Organ Church	146	Shakuhachi
21	E.Piano Suit Bright mp	63	16' 8' 51/3' Perc LF_R	105	Pipe Organ Tuentiana	147	Shakuhachi Atk
22	E.Piano Suit Bright mf	64	16' 8' 51/3' Perc LS_L	106	Pipe Organ Reed	148	Bottle
23	E.Piano Suit Bright f	65	16' 8' 51/3' Perc LS_R	107	Music Box	149	Bottleizer
24	E.Piano Dyno mf	66	Theater Organ1	108	Music BoxLP	150	Recorder
25	E.Piano Dyno f	67	Theater Org2	109	Kalimba	151	Ocarina
26	E.Piano Dyno ff	68	E.Organ CX 3	110	Marimba	152	Solo Clarinet
27	E.Piano Dyno Soft	69	E.Organ Perc. O1W	111	MarimbaLP	153	Clarinet
28	E.Piano Dyno SoftLP	70	E.Organ Fast Click	112	Xylophone	154	Bass Clarinet
29	E.Piano Stage Hard	71	E.Organ Perc. 1	113	Balaphone	155	M1 DoubleReed
30	E.Piano Stage HardLP	72	E.Organ Perc. 2	114	Vibraphone1	156	Oboe
31	E.Piano Wurly Soft	73	E.Organ Perc. 3	115	Vibraphone1LP	157	English Horn
32	E.Piano Wurly Hard	74	E.Organ Perc. 4	116	Vibraphone2	158	Bassoon
33	E.Piano Pad 1	75	M1 Organ1	117	Celesta	159	Woodwind Ensemble
34	E.Piano Pad 1LP	76	M1 Organ2	118	CelestaLP	160	Baritone Sax mf
35	E.Piano Pad 2	77	Organ1	119	Glockenspiel	161	Baritone Sax f
36	Clavi 1	78	Organ2	120	GlockenspielLP	162	Baritone Sax Growl
37	Clavi 2	79	Organ2LP	121	Tubular Bell	163	Tenor Sax Vibrato
38	Clavi 3	80	Organ3 Jazz	122	Log Drum	164	Tenor Sax Expressive
39	Clavi 4	81	BX3 & Perc. 3rd	123	Steel Drum Hard	165	Tenor Sax mp
40	Harpsichord	82	E.Organ Vox	124	Steel Drum HardLP	166	Tenor Sax mf
41	Harpsichord Key off	83	E.Organ Soft	125	Gamelan	167	Tenor Sax Straight

168 Tenor Sax M1
169 Alto Sax Vibrato1
170 Alto Sax Vibrato2
171 Alto Sax Vibrato2 Drive
172 Alto Sax p
173 Alto Sax mf
174 Alto Sax Growl
175 Soprano Sax Vibrato
176 Soprano Sax Straight
177 Sax Family Vibrato
178 French Musette
179 Musette1
180 Musette1LP
181 Accordion 16'
182 Accordion 16' OrigTune
183 Accordion 8'
184 Accordion 8' OrigTune
185 Accordion 4'
186 Accordion 4' OrigTune
187 Accordion1
188 Accordion2
189 Fisa Bassoon
190 Fisa Clarinet
191 Bandoneon
192 Volkst. Accordion
193 Accordion Bass
194 Accordion Noise KeyOn
195 Accordion Noise KeyOff
196 Accordion Change Voice
197 Harmonica
198 Harmonica Wah
199 Highland Bag Pipes
200 Highland Drones
201 Uilleann Pipes
202 Bag Pipes
203 French Horn T1
204 French Horn Ensemble
205 Flugel Horn Vibrato
206 Flugel Horn M1
207 Tuba f
208 Tuba ff
209 Trombone Vibrato
210 Trombone1 mf
211 Trombone1 ff
212 Trombone2 Soft
213 Trombone2 Bright
214 Trombone Muted
215 2 Trombones mf _L
216 2 Trombones mf _R
217 2 Trombones f _L
218 2 Trombones f _R
219 Trombone SlurUp
220 Trombone Fall
221 Classic Trumpet p
222 Classic Trumpet mf
223 Pop Trumpet mf
224 Pop Trumpet f
225 Trumpet Expr.
226 Trumpet Slow mp
227 Trumpet Slow f
228 Trumpet Tonguing mp
229 Trumpet Tonguing f
230 Trumpet Medium
231 Trumpet Overblown
232 Trumpet Muted
233 Trumpet Wah wah
234 2 Trumpets mp _L
235 2 Trumpets mp _R
236 2 Trumpets f _L
237 2 Trumpets f _R
238 Trumpet Doit
239 Trumpet Fall
240 Stereo Brass Ensemble1_L
241 Stereo Brass Ensemble1_R
242 Stereo Brass Ensemble2_L
243 Stereo Brass Ensemble2_R
244 Brass Ensemble1
245 Brass Ensemble2
246 Brass Ensemble2LP
247 Voice Female Wuuh
248 Voice Female Woh
249 Voice Female Wah
250 Voice Female Dah
251 Voice Male Wuh
252 Voice Male Woh
253 Voice Male Wah
254 Voice Male Dah
255 Voice Scat Buh
256 Voice Scat Duh
257 Voice Scat Bah
258 Voice Scat Dah
259 Voice Choir
260 Voice Hoo
261 Voice Pop Ooh
262 Voice Pop Ah
263 Doo Voice
264 Doo VoiceLP
265 Solo Violin Vibrato
266 Violin
267 Viola Expressive mf
268 Viola Expressive ff
269 Viola
270 Cello&Contrabass
271 Violin & Cello
272 Strings Quartet
273 Strings Quartet Vibrato1
274 Strings Quartet Vibrato2
275 Pizzicato
276 StereoStrings Ensemble_L
277 StereoStrings Ensemble_R
278 Strings Ensemble
279 Strings Ensemble Tremolo
280 Pizzicato Ensemble
281 Harp
282 Steel Guitar1 Pick p
283 Steel Guitar1 Pick mf
284 Steel Guitar1 Pick f
285 Steel Guitar1 Mute
286 Steel Guitar1 Slide
287 Steel Guitar2 p
288 Steel Guitar2 mf
289 Steel Guitar2 f
290 Steel Guitar2 Slap
291 Steel Guitar2 Slide
292 Nylon Guitar mp
293 Nylon Guitar mf
294 Nylon Guitar ff
295 Nylon GuitarAtk
296 Ac. Guitar 12 Strings
297 Ac. Guitar Harmonics1
298 Ac. Guitar Harmonics2
299 Ac. Guitar Noise
300 Guitar Fret Noise Off
301 Guitar Noise Off
302 Guitar Body
303 Guitar Noise Attack Off
304 El. Guitar Stra 54 p
305 El. Guitar Stra 54 mf
306 El. Guitar Stra 54 f
307 El. Guitar Tel Mid p
308 El. Guitar Tel Mid mf
309 El. Guitar Tel Mid f
310 El. Guitar Tel Bridge p
311 El. Guitar Tel Bridge mf
312 El. Guitar Tel Bridge f
313 El. Guitar Fend. Slide
314 Clean Guitar Str p
315 Clean Guitar Str f
316 Clean Guitar Mute
317 Clean Guitar Dead
318 Clean Guitar Slap
319 Clean Guitar Slide
320 El. Guitar Le Neck
321 El. Guitar Le Bridge
322 El. Guitar Le Mute p
323 El. Guitar Le Mute mf
324 El. Guitar Le Ghost1
325 El. Guitar Le Ghost2
326 Tele Mute 5th pp
327 Tele Mute 5th p
328 Tele Mute 5th mf
329 Tele Mute 5th f
330 Tele Mute 5th ff
331 Tele Mute 5th Key off
332 El. Guitar Harmonics
333 El. Guitar Gliss Down
334 El. Guitar Gliss Up
335 El. Guitar Noise
336 El. Guitar Short Noise
337 El. Guitar Fret Noise
338 Jazz Guitar1
339 Jazz Guitar2
340 Jazz Gib mellow p
341 Jazz Gib mellow mf
342 Jazz Gib mellow f
343 Pedal Steel Guitar
344 Resonator Guitar
345 Dist. Guitar
346 Dist. Guitar1 Harmo.
347 Dist. Guitar2 Harmo.
348 Dist. Guitar2 Mute1
349 Dist. Guitar2 Mute2
350 El. Guitar DistMuted p
351 El. Guitar DistMuted mp
352 El. Guitar PowerChord1
353 El. Guitar PowerChord2
354 El. Guitar PowerChord3
355 Acoustic Bass1
356 Acoustic Bass2 mf
357 Acoustic Bass2 f
358 Acoustic Bass3 mp

359 Acoustic Bass3 mp VAR
360 Acoustic Bass3 mf
361 Acoustic Bass3 mf VAR
362 Acoustic Bass3 f
363 Acoustic Bass3 f VAR
364 E.Bass1 Finger
365 E.Bass2 P.B.1
366 E.Bass2 P.B.2
367 E.Bass2 LH Stop
368 E.Bass2 RH Stop
369 E.Bass2 Harmo.
370 E.Bass3 p
371 E.Bass3 mf
372 E.Bass3 f Slap
373 E.Bass4 Pick
374 E.Bass4 Harmo.
375 E.Bass4 Slap
376 E.Bass4 SlapHar
377 E.Bass4 LH Mute
378 E.Bass4 RH Mute
379 E.Bass Gliss
380 E.Bass Noise1
381 E.Bass Noise2
382 E.Bass5 Finger
383 E.Bass6 Finger
384 E.Bass6 FingerLP
385 E.Bass7 Finger
386 E.Bass8 Pick
387 E.Bass9 Pick Muted1
388 E.Bass9 Pick Muted2
389 E.Bass10 Pick
390 E.Bass10 PickLP
391 E.Bass11 Thumb Bass
392 E.Bass12 SlapBassThumb
393 E.Bass12 SlapBassThumbLP
394 Fretless Bass 1
395 Bass Harmonics
396 Bass HarmonicsLP
397 Sitar1
398 Sitar2
399 Sitar & Tambura
400 Santur
401 SanturLP
402 Tambura
403 TamburaLP
404 Bouzouki
405 BouzoukiLP
406 Mandolin
407 MandolinLP
408 Mandolin Tremolo
409 Mandolin Ensemble
410 Banjo
411 BanjoLP
412 Ukulele
413 Shamisen
414 Koto
415 M.E. Oud
416 M.E. Oud Tek
417 M.E. Kanun1
418 M.E. Kanun2
419 M.E. Kanun Tremolo
420 M.E. Baglama1
421 M.E. Baglama2
422 M.E. Zurna
423 M.E. Clarinet Tek
424 M.E. Clarinet
425 M.E. Nay
426 Mouth Harp1
427 Mouth Harp2
428 Mouth Harp3
429 Mouth Harp4
430 Mouth Harp5
431 Syn Flute Pad
432 Syn Bass Reso1
433 Syn Bass FM1
434 Syn Bass FM1LP
435 Syn Bass FM2
436 Syn Bass FM2LP
437 Syn Bass TB
438 RB Saw Bass
439 RB Square Bass
440 Chrom Res
441 Detuned Super
442 Detuned PWM
443 Synth Brass
444 An.Strings1
445 An.Strings2
446 Analog Vintage
447 White Pad
448 N1 Air Vox
449 Ether Bell
450 Ether BellLP
451 Lore
452 Lore NT
453 Space Lore
454 Wave Sweep1
455 Wave Sweep2
456 Wave Sweep3
457 Syn Ghostly
458 Ghost
459 Syn Air Pad
460 Dream Str
461 Syn AirVortex
462 Syn Palawan
463 Syn Clicker
464 Cricket Spectrum
465 Noise1
466 Noise2
467 Noise Pad
468 Swish Terra
469 Gamelan XEQ
470 Saw1
471 Saw2
472 Saw3
473 Pulse 02%
474 Pulse 05%
475 Pulse 08%
476 Pulse 16%
477 Pulse 33%
478 Pulse 40%
479 Square
480 Square MG
481 Square JP
482 Triangle MG
483 Ramp
484 Ramp MG
485 Sine
486 DWGS Syn Sine1
487 DWGS Syn Sine2
488 DWGS Organ1
489 DWGS Organ2
490 DWGS Bell1
491 DWGS Bell2
492 DWGS Bell3
493 DWGS Bell4
494 DWGS Clav.
495 DWGS Digi1
496 DWGS Digi2
497 DWGS Wire1
498 DWGS Wire2
499 DWGS Sync1
500 DWGS Sync2
501 DWGS Sync3
502 Orchestra Hit
503 Band Hit
504 Impact Hit
505 Brass Fall
506 Vox Wah Gtr
507 Vibe Chord
508 Zap1
509 Zap2
510 Stadium
511 Applause
512 Birds1
513 Birds2
514 Crickets
515 Church Bell
516 Thunder
517 Stream
518 Bubble
519 Dog
520 Gallop
521 Laughing
522 Telephone Ring
523 Scream
524 Punch
525 Heart Beat
526 Footstep1
527 Footstep2
528 Door Creak
529 Door Slam
530 Car Engine
531 Car EngineLP
532 Car Stop
533 Car Pass
534 Car Crash
535 Train
536 Helicopter
537 Gun Shot
538 Machine Gun
539 Laser Gun
540 Explosion
541 Wind
542 Timpani
543 Crash
544 Crash Reverse
545 Orchestra Crash
546 Ride Jazz
547 Ride Edge1
548 Ride Edge2
549 HiHat Closed
550 88 HiHat Open
551 88 Cowbell
552 88 Tom
553 88 Conga

554 88 Crash
555 Tom
556 Tom Brush
557 Tom Process
558 Electric Tom
559 Flexatone
560 Tambourine
561 Agogo Bell
562 Meditation Tree
563 Marc Tree
564 Marc TreeLP
565 Cowbell
566 Click
567 Temple Blocks
568 Orchestra BD
569 Castanet
570 Taiko
571 Djembe Open
572 Djembe Mute
573 Chinese Gong
574 Snare Ghost
575 Rain Stick
576 Congas
577 Quinto & Bongos
578 Okonkolo
579 Timbales
580 Cowbell & Claves
581 Cabasa
582 Shaker
583 Cabasa & Shaker
584 Dumbek - Djambe - Udu
585 Caxixi
586 Tabla & Baya
587 WoodBlock & Castanet
588 Mix Latin Perc
589 Kangaroo
590 DJ Eddie Set
591 Stereo Snares1&2_L
592 Stereo Snares1&2_R
593 Stereo Snare1_L
594 Stereo Snare1_R
595 Stereo Snare2_L
596 Stereo Snare2_R
597 Large1_L
598 Large1_R
599 Large2_L
600 Large2_R
601 Large3_L
602 Large3_R
603 Large4_L
604 Large4_R
605 Empty

Drum Samples

The following table lists all Pa800 Factory Drum Samples.

#	Sample	Family
0	BD Acoustic1 p	1
1	BD Acoustic1 mf	1
2	BD Acoustic1 f	1
3	BD Acoustic2 mf	1
4	BD Acoustic2 f	1
5	BD open p	1
6	BD open mf	1
7	BD open f	1
8	BD Peak	1
9	BD Dry 1	1
10	BD Dry 2	1
11	BD Dry 3	1
12	BD Normal	1
13	BD SoftRoom	1
14	BD Jazz	1
15	BD Pillow	1
16	BD Woofer	1
17	BD MondoKill	1
18	BD Terminator	1
19	BD Tubby	1
20	BD Gated	1
21	BD Tight	1
22	BD Squash	1
23	BD Black&Soul 1	1
24	BD Black&Soul 2	1
25	BD Black&Soul 3 dist	1
26	BD Black&Soul 4 noise	1
27	BD Black&Soul 5 Long	1
28	BD Black&Soul 6	1
29	BD Dance 1	1
30	BD Dance 2	1
31	BD Dance 3	1
32	BD House 1	1
33	BD House 2	1
34	BD House 3	1
35	BD House 4	1
36	BD House 5	1
37	BD Liquid	1
38	BD Techno 1	1
39	BD Techno 2	1
40	BD Hip 1	1
41	BD Hip 2	1
42	BD Hip 3	1
43	BD Hip 4	1
44	BD Kick1	1
45	BD Kick2	1
46	BD Ambient	1
47	BD Ambient Crackle	1
48	BD Ambient Rocker	1
49	BD Pop	1
50	BD Deep	1
51	BD Klanger	1
52	BD Electribe01	1
53	BD Electribe02	1
54	BD Electribe03	1
55	BD Electribe04	1
56	BD Electribe05	1
57	BD Electribe06	1
58	BD Electribe07	1
59	BD Electribe08	1
60	BD Electribe09	1
61	BD Electribe10	1
62	BD Electribe11	1
63	BD Electribe12	1
64	BD Electribe13	1
65	BD Electribe14	1
66	BD Electribe15	1
67	BD Electribe16	1
68	BD Electribe17	1
69	Syn. BD1	1
70	Syn. BD2	1
71	Syn. BD3	1
72	Syn. BD4	1
73	Syn. BD Buzz	1
74	88 BD	1
75	BD Orchestra	1
76	SD Wood1 p	2
77	SD Wood1 mf	2
78	SD Wood1 f	2
79	SD Wood2 pp	2
80	SD Wood2 p	2
81	SD Wood2 mf	2
82	SD Wood2 f	2
83	SD Piccolo1 pp	2
84	SD Piccolo1 p	2
85	SD Piccolo1 mf	2
86	SD Piccolo1 f	2
87	SD Piccolo2 pp	2
88	SD Piccolo2 p	2
89	SD Piccolo2 mf	2
90	SD Piccolo2 f	2
91	SD Solid1 p	2
92	SD Solid1 mf	2
93	SD Solid1 f	2
94	SD Solid2 p	2
95	SD Solid2 mf	2
96	SD Solid2 f	2
97	SD Maple1 pp	2
98	SD Maple1 p	2
99	SD Maple1 mp	2
100	SD Maple1 mf	2
101	SD Maple1 f	2
102	SD Maple1 ff	2
103	SD Maple2 pp	2
104	SD Maple2 p	2
105	SD Maple2 mp	2
106	SD Maple2 mf	2
107	SD Maple2 f	2
108	SD Maple2 ff	2
109	SD Brass1 p	2
110	SD Brass1 mf	2
111	SD Brass1 f	2
112	SD Brass2 p	2
113	SD Brass2 mf	2
114	SD Brass2 f	2
115	SD Roll	2
116	SD Ghost Roll	2
117	SD Ghost p	2
118	SD Ghost f	2
119	SD Snr Ghost1 a	2
120	SD Snr Ghost1 b	2
121	SD Snr Ghost2 a	2
122	SD Snr Ghost2 b	2
123	SD Snr Ghost2 c	2
124	SD Snr Signature p	2
125	SD Snr Signature mf	2
126	SD Snr Signature f	2
127	SD Snr Signature Rim mf	2
128	SD Snr Signature Rim f	2
129	SD Snr Signature Rim1	2
130	SD Snr Signature Rim2	2
131	Brush SD1 (swirl1)	2
132	Brush SD1 (swirl2)	2
133	Brush SD1 (swirl3)	2
134	Brush SD1 (swirl4)	2
135	Brush SD1	2
136	Brush SD2 (ghost1)	2
137	Brush SD2 (ghost2)	2
138	Brush SD2 (ghost3)	2
139	Brush SD2	2
140	Brush SD2 (fill) 4 shots	2
141	Brush SD2 (fill) 3 shots	2
142	Brush SD2 (fill) 2 shots	2
143	Brush SD3 Hit	2
144	Brush SD3 Tap1	2
145	Brush SD3 Tap2	2
146	Brush SD3 Swirl	2
147	SD Dry 1	2
148	SD Dry 2	2
149	SD Dry 3	2
150	SD Full Room	2
151	SD Off Center	2
152	SD Jazz Ring	2
153	SD Amb.Piccolo	2
154	SD Paper	2
155	SD Big Rock	2
156	SD Yowie	2
157	SD Trinity1	2
158	SD Trinity2	2
159	SD Stereo Gate	2
160	SD Processed	2
161	SD Cracker Room	2
162	SD Dance01	2
163	SD Dance02	2
164	SD Dance03	2
165	SD Dance04	2
166	SD Dance05	2
167	SD Dance06	2
168	SD Dance07	2
169	SD Dance08	2
170	SD Dance09	2

#	Sample	Family
171	SD Dance10	2
172	SD Dance11	2
173	SD Dance12	2
174	SD Dance13	2
175	SD Dance14	2
176	SD Dance15	2
177	SD Dance16	2
178	SD Dance17	2
179	SD Dance18	2
180	SD Dance19	2
181	SD Dance20	2
182	SD Dance21	2
183	SD Dance22	2
184	SD Dance23	2
185	SD Dance24	2
186	SD House1	2
187	SD House2	2
188	SD House3	2
189	SD House4	2
190	SD (BeatBox)	2
191	SD El. Funk1	2
192	SD El. Funk2	2
193	SD El. Funk3	2
194	SD Small	2
195	SD Rap	2
196	SD Noise	2
197	SD Reverse	2
198	SD Hip1	2
199	SD Hip2	2
200	SD Hip3	2
201	SD Hip4	2
202	SD Hip5	2
203	SD Hip6	2
204	SD Ringy	2
205	SD Tiny	2
206	SD Vintage1	2
207	SD Vintage2	2
208	SD Vintage3	2
209	SD Vintage4	2
210	SD Vintage5	2
211	SD Vintage6	2
212	SD AmbiHop	2
213	SD Brasser	2
214	SD Chili	2
215	SD Whopper	2
216	Syn. SD1	2
217	Syn. SD2	2
218	Syn. SD3	2
219	Syn. SD4	2
220	88 SD	2
221	99 SD	2
222	SD Orchestra	2
223	SD Orch. Roll	2
224	Rim Snr Signature Hi	2
225	Rim Snr Signature Mid	2
226	Rim Snr Signature Low	2
227	Rim Shot p	2
228	Rim Shot f	2
229	Rim House1	2
230	Rim House2	2
231	Rim Synth	2
232	RimTamb Synth	2

#	Sample	Family
233	Syn. Rim Click	2
234	88 Rim Shot	2
235	Sidestick mf	2
236	Sidestick f	2
237	Sidestick Dance	2
238	SideStick Dry	2
239	SideStick Amb	2
240	DrumStick Hit	2
241	FX SD Large Hall1	2
242	FX SD Large Hall2	2
243	FX Rim Large Hall1	2
244	FX Rim Large Hall2	2
245	Tom1 Open Hi p	4
246	Tom1 Open Hi p flam	4
247	Tom1 Open Hi f	4
248	Tom1 Open Hi f flam	4
249	Tom1 Open Mid p	4
250	Tom1 Open Mid p flam	4
251	Tom1 Open Mid f	4
252	Tom1 Open Mid f flam	4
253	Tom1 Open Low p	4
254	Tom1 Open Low p flam	4
255	Tom1 Open Low f	4
256	Tom1 Open Low f flam	4
257	Tom1 Open Floor p	4
258	Tom1 Open Floor p flam	4
259	Tom1 Open Floor f	4
260	Tom1 Open Floor f flam	4
261	Tom2 Hi p	4
262	Tom2 Hi f	4
263	Tom2 Mid p	4
264	Tom2 Mid f	4
265	Tom2 Low p	4
266	Tom2 Low f	4
267	Tom2 Floor p	4
268	Tom2 Floor f	4
269	Tom3 Hi	4
270	Tom3 Floor	4
271	Tom4 Hi	4
272	Tom4 Low	4
273	Tom4 Floor	4
274	Tom5 Hi	4
275	Tom5 Low	4
276	Tom6 Vintage Hi mp	4
277	Tom6 Vintage Hi mf	4
278	Tom6 Vintage Hi ff	4
279	Tom6 Vintage Mid mp	4
280	Tom6 Vintage Mid mf	4
281	Tom6 Vintage Mid ff	4
282	Tom6 Vintage Lo mp	4
283	Tom6 Vintage Lo mf	4
284	Tom6 Vintage Lo ff	4
285	Tom Processed	4
286	Tom Jazz Hi	4
287	Tom Jazz Floor	4
288	Tom Brush1 (sd open)	4
289	Tom Brush1 (sd close)	4
290	Tom Brush2 (sd open)	4
291	Tom Brush2 (sd close)	4
292	Tom Brush3 Hi mf	4
293	Tom Brush3 Hi ff	4
294	Tom Brush3 Mid mf	4

#	Sample	Family
295	Tom Brush3 Mid ff	4
296	Tom Brush3 Low mf	4
297	Tom Brush3 Low ff	4
298	Tom Brush4	4
299	88 Tom	4
300	E.Tom FM	4
301	E.Tom Real	4
302	HH1 Closed pp	3
303	HH1 Closed p	3
304	HH1 Closed mf	3
305	HH1 Closed f	3
306	HH1 Foot mp	3
307	HH1 Foot mf	3
308	HH1 Open mp	3
309	HH1 Open mf	3
310	HH2 Closed pp	3
311	HH2 Closed p	3
312	HH2 Closed mp	3
313	HH2 Closed mf	3
314	HH2 Closed f	3
315	HH2 Closed ff	3
316	HH2 Foot p	3
317	HH2 Foot f	3
318	HH2 Open p	3
319	HH2 Open f	3
320	HH3 Closed1	3
321	HH3 Closed2	3
322	HH3 Foot	3
323	HH3 Open1	3
324	HH3 Open2	3
325	HH3 Sizzle	3
326	HH4 Closed1	3
327	HH4 Closed2	3
328	HH4 Foot	3
329	HH4 FootOpen	3
330	HH4 Open	3
331	HH Old Close1	3
332	HH Old Open1	3
333	HH Old TiteClose	3
334	HH Old Close2	3
335	HH Old Open2	3
336	HH House Open1	3
337	HH House Open2	3
338	HH Hip	3
339	HH Alpo Close	3
340	HH Dance1	3
341	HH Dance2	3
342	88 HH Close	3
343	88 HH Open	3
344	99 HH Close	3
345	99 HH Open	3
346	Syn. HH Closed	3
347	Syn. HH Open	3
348	Crash 15'edge1	5
349	Crash 15'edge2	5
350	Crash 17'edge1	5
351	Crash 17'edge2	5
352	Crash 19'open1	5
353	Crash 19'open2	5
354	Crash 1	5
355	Crash 2	5
356	Crash Reverse	5

#	Sample	Family
357	Crash Dance 99	5
358	Crash DDD-1	5
359	88 Crash	5
360	Splash 8'edge1	5
361	Splash 8'edge2	5
362	Splash	5
363	China	5
364	Ride 20' mp1	5
365	Ride 20' mp2	5
366	Ride 20' mf1	5
367	Ride 20' mf2	5
368	Ride Edge1	5
369	Ride Edge2	5
370	Ride Cup	5
371	Ride Jazz	5
372	Ride Brush1	5
373	Ride Brush2	5
374	Ride Brush3	5
375	Ride Rivet	5
376	99 Ride Dance	5
377	Orchestra Cymbal	5
378	Finger Snaps	6
379	Claps1	6
380	Claps2	6
381	Claps3	6
382	Claps4	6
383	88 Claps	6
384	Dance Claps1	6
385	Dance Claps2	6
386	Dance Claps3	6
387	Dance Claps4	6
388	Dance Claps5	6
389	Dance Claps6	6
390	Dance Conga1 Lo-Open	6
391	Dance Conga1 Hi-Open	6
392	Dance Tambourine	7
393	88 Conga	6
394	88 Claves	6
395	88 Cowbell	7
396	88 Maracas	7
397	Syn. Bongo1	6
398	Syn. Bongo2	6
399	Syn. Castanet	6
400	Syn. Shaker	7
401	Syn. Noise	8
402	Syn. FX1	8
403	Syn. FX2	8
404	Syn. FX3	8
405	Syn. FX4	8
406	Syn. FX5	8
407	Syn. Perc. Ahh	8
408	Boom	8
409	Zap1	8
410	Zap2	8
411	Vinyl Hit	8
412	DJ Vinyl Sliced 01	8
413	DJ Vinyl Sliced 02	8
414	DJ Vinyl Sliced 03	8
415	DJ Vinyl Sliced 04	8
416	DJ Vinyl Sliced 05	8
417	DJ Vinyl Sliced 06	8
418	DJ Vinyl Sliced 07	8

#	Sample	Family
419	DJ Vinyl Sliced 08	8
420	DJ Vinyl Sliced 09	8
421	DJ Vinyl Sliced 10	8
422	DJ Vinyl Sliced 11	8
423	DJ Vinyl Sliced 12	8
424	DJ Vinyl Sliced 13	8
425	DJ Vinyl Sliced 14	8
426	DJ Vinyl Sliced 15	8
427	DJ Vinyl Sliced 16	8
428	DJ Vinyl Sliced 17	8
429	DJ Vinyl Sliced 18	8
430	DJ Vinyl Sliced 19	8
431	DJ Vinyl Sliced 20	8
432	DJ Vinyl Sliced 21	8
433	DJ Vinyl Sliced 22	8
434	DJ Vinyl Sliced 23	8
435	DJ Vinyl Sliced 24	8
436	DJ Scratch 01	8
437	DJ Scratch 02	8
438	DJ Scratch 03	8
439	DJ Scratch 04	8
440	DJ Scratch 05	8
441	DJ Scratch 06	8
442	DJ Hit Rub	8
443	DJ Vocal Rub1	8
444	DJ Vocal Rub2	8
445	DJ BD Rub	8
446	DJ SD Rub	8
447	Guiro Long	6
448	Guiro Short	6
449	Vibraslap	7
450	Samba Whistle	7
451	Cuica Hi	6
452	Cuica Lo	6
453	Tumba Open1 mf	6
454	Tumba Open1 f	6
455	Tumba Open2 mf	6
456	Tumba Open2 f	6
457	Tumba Open Flam	6
458	Tumba Glissando	6
459	Tumba Basstone	6
460	Tumba O.Slap Flam mf	6
461	Tumba O.Slap Flam f	6
462	Tumba Muffled	6
463	Conga1 Lo Basstone	6
464	Conga1 Lo Open mf	6
465	Conga1 Lo Open Slap	6
466	Conga1 Lo Glissando	6
467	Conga1 Lo Muffled	6
468	Conga1 Lo Closed	6
469	Conga1 Lo Closed Slap	6
470	Conga1 Lo Heel	6
471	Conga1 Lo Toe	6
472	Conga1 Hi Basstone mf	6
473	Conga1 Hi Basstone f	6
474	Conga1 Hi Open mf	6
475	Conga1 Hi Open Slap	6
476	Conga1 Hi Muffled	6
477	Conga1 Hi Closed	6
478	Conga1 Hi Closed Slap	6
479	Conga1 Hi Heel	6
480	Conga1 Hi Toe	6

#	Sample	Family
481	Conga2 Lo Open	6
482	Conga2 Lo Mt Slap	6
483	Conga2 Lo Slap	6
484	Conga2 Hi Open	6
485	Conga2 Hi Mute	6
486	Conga2 Hi Mt Slap	6
487	Conga2 Hi Slap1	6
488	Conga2 Hi Slap2	6
489	Conga2 Heel	6
490	Conga2 Toe	6
491	Quinto1 Open	6
492	Quinto1 Closed	6
493	Quinto1 Closed Slap	6
494	Quinto1 Toe	6
495	Quinto2 Basstone	6
496	Quinto2 Open mp	6
497	Quinto2 Open Flam	6
498	Quinto2 Open Slap	6
499	Quinto2 Muffled	6
500	Quinto2 C.Slap Flam p	6
501	Quinto2 C.Slap Flam f	6
502	Quinto2 Heel	6
503	Bongo1 Lo Muffled mp	6
504	Bongo1 Lo Muffled f	6
505	Bongo1 Lo Closed	6
506	Bongo1 Lo Flam	6
507	Bongo1 Lo MuffledFlam	6
508	Bongo1 Lo Stick	6
509	Bongo1 Lo StickEdge mf	6
510	Bongo1 Lo StickEdge f	6
511	Bongo1 Lo StickBounce	6
512	Bongo1 Lo Fingernail	6
513	Bongo1 Lo Cuptone	6
514	Bongo1 Lo Slap	6
515	Bongo1 Hi Open mf	6
516	Bongo1 Hi Open f	6
517	Bongo1 Hi Pops	6
518	Bongo1 Hi Hightone	6
519	Bongo1 Hi OpenFlam	6
520	Bongo1 Hi Fingernail	6
521	Bongo1 Hi Stick	6
522	Bongo1 Hi StickEdge mf	6
523	Bongo1 Hi StickEdge f	6
524	Bongo1 Hi StickBounce	6
525	Bongo1 Hi Cuptone	6
526	Bongo1 Hi Slap	6
527	Bongo2 Lo Open a	6
528	Bongo2 Lo Open b	6
529	Bongo2 Lo Mute	6
530	Bongo2 Hi Open a	6
531	Bongo2 Hi Open b	6
532	Bongo2 Hi Muffled	6
533	Bongo2 Hi Slap	6
534	Bongo2 Lo Heel	6
535	Bongo2 Lo Muffled	6
536	Bongo3 Lo Open	6
537	Bongo3 Lo Slap	6
538	Bongo3 Lo Stick	6
539	Bongo3 Hi Open	6
540	Bongo3 Hi Slap	6
541	Bongo3 Hi Stick1	6
542	Bongo3 Hi Stick2	6

#	Sample	Family
543	Okonkolo Boca Open mp	6
544	Okonkolo Boca Open mf	6
545	Okonkolo Boca Open f	6
546	Okonkolo Boca Open ff	6
547	Okonkolo Chacha Open mp	6
548	Okonkolo Chacha Open mf	6
549	Okonkolo Chacha Open f	6
550	Okonkolo Chacha Open ff	6
551	Okonkolo Chacha Slap mp	6
552	Okonkolo Chacha Slap mf	6
553	Okonkolo Chacha Slap f	6
554	Baya Open	6
555	Baya Ghe	6
556	Baya GheUp a	6
557	Baya GheUp b	6
558	Baya KaPalm	6
559	Baya KaToe a	6
560	Baya KaToe b	6
561	Baya Nail a	6
562	Baya Nail b	6
563	Baya Nail c	6
564	Baya Ge	6
565	Baya Up	6
566	Baya UpDown a	6
567	Baya UpDown b	6
568	Baya Mute1	6
569	Baya Mute2	6
570	Baya Mute3	6
571	Tabla1 Na	6
572	Tabla1 Open	6
573	Tabla1 Tin	6
574	Tabla1 Mute1	6
575	Tabla1 Mute2	6
576	Tabla1 Mute3	6
577	Tabla2 Tin a	6
578	Tabla2 Tin b	6
579	Tabla2 Na a	6
580	Tabla2 Na b	6
581	Tabla2 Na c	6
582	Tabla2 Tun a	6
583	Tabla2 Tun b	6
584	Tabla2 Tele a	6
585	Tabla2 Tele b	6
586	Tabla2 Tele c	6
587	Tabla2 Ti a	6
588	Tabla2 Ti b	6
589	Tabla2 Ti c	6
590	Tabla2 Tera	6
591	Taiko Open	6
592	Taiko Rim	6
593	Timbales1 Lo Open mp	6
594	Timbales1 Lo Open mf	6
595	Timbales1 Lo Edge mf	6
596	Timbales1 Lo Edge f	6
597	Timbales1 Lo RimShot	6
598	Timbales1 Lo Abanico	6
599	Timbales1 Lo Roll	6
600	Timbales1 Lo Mute mf	6
601	Timbales1 Lo Mute f	6
602	Timbales1 Lo Paila mf	7
603	Timbales1 Lo Paila f	7
604	Timbales1 Hi Open	6

#	Sample	Family
605	Timbales1 Hi Edge	6
606	Timbales1 Hi RimShot mf	6
607	Timbales1 Hi RimShot f	6
608	Timbales1 Hi RimShot ff	6
609	Timbales1 Hi Abanico1	6
610	Timbales1 Hi Abanico2	6
611	Timbales1 Hi Mute	6
612	Timbales1 Hi Paila mf	7
613	Timbales1 Hi Paila f	7
614	Timbales2 Lo Open	6
615	Timbales2 Lo Mute	6
616	Timbales2 Lo Rim	6
617	Timbales2 Hi Edge	6
618	Timbales2 Hi Rim1	6
619	Timbales2 Hi Rim2	6
620	Timbales2 Paila	7
621	Cowbell1	7
622	Cowbell2	7
623	Cowbell3	7
624	Cowbell4 Open	7
625	Cowbell4 Mute	7
626	Cowbell5 Open a	7
627	Cowbell5 Open b	7
628	Cowbell5 Mute	7
629	Cowbell6	7
630	Agogo Bell	7
631	Chacha Bell	7
632	Mambo Bell	7
633	Triangle Open	7
634	Triangle Mute	7
635	Sleigh Bell	7
636	Rap Sleigh Bell	7
637	Jingle Bell	7
638	Bells Open	7
639	Finger Cymbal	7
640	Marc Tree	7
641	Marc TreeLP	7
642	Flexatone	7
643	Chinese Gong	5
644	Claves1 Lo a	6
645	Claves1 Lo b	6
646	Claves1 Hi a	6
647	Claves1 Hi b	6
648	Claves2	6
649	Wood Block 1 a	6
650	Wood Block 1 b	6
651	Wood Block 2 a	6
652	Wood Block 2 b	6
653	Wood Block 3 a	6
654	Wood Block 3 b	6
655	Wood Block 4 a	6
656	Wood Block 4 b	6
657	Wood Block 5 a	6
658	Wood Block 5 b	6
659	Wood Block 6 a	6
660	Wood Block 6 b	6
661	Wood Block 7	6
662	Wood Block 8	6
663	Castanet 1 a	6
664	Castanet 1 b	6
665	Castanet 1 c	6
666	Castanet 2	6

#	Sample	Family
667	Castanet Single	6
668	Castanet Double	6
669	Timpani	1
670	Tsuzumi	6
671	Cabasa 1 L a Down	7
672	Cabasa 1 L a Up	7
673	Cabasa 1 L b Down	7
674	Cabasa 1 L b Up	7
675	Cabasa 1 S a Down	7
676	Cabasa 1 S a Up	7
677	Cabasa 1 S b Down	7
678	Cabasa 1 S b up	7
679	Cabasa 2 L Stack b	7
680	Cabasa 2 L Stack a	7
681	Cabasa 2 L Roll	7
682	Cabasa 2 S Stack a	7
683	Cabasa 2 S Stack b	7
684	Cabasa 2 S Roll	7
685	Cabasa 3 WS	7
686	Cabasa 3 Up	7
687	Cabasa 3 Down	7
688	Cabasa 3 Tap	7
689	Caxixi1 a	7
690	Caxixi1 b	7
691	Caxixi1 c	7
692	Caxixi2 a	7
693	Caxixi2 b	7
694	Caxixi2 c	7
695	Caxixi3 Hard	7
696	Caxixi3 Soft	7
697	Shaker1 Push a	7
698	Shaker1 Push b	7
699	Shaker1 Pull a	7
700	Shaker1 Pull b	7
701	Shaker1 Accent a	7
702	Shaker1 Accent b	7
703	Shaker1 Slow a	7
704	Shaker1 Slow b	7
705	Shaker1 Slow c	7
706	Shaker1 Roll a	7
707	Shaker1 Roll b	7
708	Shaker1 Roll c	7
709	Shaker2	7
710	Shaker3	7
711	Maracas Push	7
712	Maracas Pull	7
713	Dumbek a	6
714	Dumbek b	6
715	Dumbek c	6
716	Dumbek d	6
717	Dumbek e	6
718	Dumbek f	6
719	Dumbek g	6
720	Dumbek h	6
721	Dumbek i	6
722	Dumbek j	6
723	Dumbek k	6
724	Djembe L Basstone a	6
725	Djembe L Basstone b	6
726	Djembe L Basstone c	6
727	Djembe L Open	6
728	Djembe L OpenSlap	6

#	Sample	Family
729	Djembe L ClosedSlap	6
730	Djembe S Basstone a	6
731	Djembe S Basstone b	6
732	Djembe S Basstone c	6
733	Djembe Open	6
734	Djembe Mute	6
735	Djembe Slap	6
736	Djembe S Open	6
737	Djembe S Open Slap a	6
738	Djembe S Open Slap b	6
739	Djembe S Closed Slap a	6
740	Djembe S Closed Slap b	6
741	Djembe S Closed Slap c	6
742	Djembe Bass	6
743	Udu Open a	6
744	Udu Open b	6
745	Udu Open c	6
746	Udu Open d	6
747	Udu Slide a	7
748	Udu Slide b	7
749	Udu Half Open a	6
750	Udu Half Open b	6
751	Udu Half Open c	6
752	Udu Bell a	6
753	Udu Bell b	6
754	WD Brazillia1	2
755	WD Brazillia2	2
756	WD Ethno SD1	2
757	WD Ethno SD2	2
758	WD Ethno SD3	2
759	WD Ethno SD4	2
760	WD Ethno SD5	2
761	WD Ethno SD6	2
762	WD Kangaroo1	2
763	WD Kangaroo2	8
764	WD Kangaroo3	8
765	WD Kangaroo4	8
766	WD Kangaroo5	8
767	WD Kangaroo6	8
768	WD Kangaroo7	8
769	WD Kangaroo8	8
770	Tambourine Push	7
771	Tambourine Pull	7
772	Tambourine Acc1	7
773	Tambourine Acc2	7
774	Tambourine Mute1	6
775	Tambourine Mute2	6
776	Tambourine Open	6
777	M.E.1 Douf Rim Ak	6
778	M.E.1 Douf Tek Ak1	6
779	M.E.1 Douf Tek Ak2	6
780	M.E.1 Pand Open	6
781	M.E.1 Pand Pattern1	6
782	M.E.1 Pand Pattern2	6
783	M.E.1 Pand Pattern3	6
784	M.E.1 Pand Pattern4	6
785	M.E.1 Rek Dom Ak	7
786	M.E.1 Rek Jingle	7
787	M.E.1 Rik1	6
788	M.E.1 Rik2	6
789	M.E.1 Rik3	6
790	M.E.1 Sagat Half Open	7

#	Sample	Family
791	M.E.1 Sagat Close	7
792	M.E.1 Surdo L Mute	6
793	M.E.1 Surdo L Open	6
794	M.E.1 Tabla Medium	6
795	M.E.1 Tabla Dom	6
796	M.E.1 Tabla Flam	6
797	M.E.1 Tabla Rim	6
798	M.E.1 Tabla Tak	6
799	M.E.1 Timbales	7
800	M.E.1 Udu f Open	6
801	M.E.1 Alkis	6
802	M.E.1 Bandir Open	6
803	M.E.1 Bandir Closed	6
804	M.E.1 Bongo Roll	6
805	M.E.1 Darbuka1 Tek1	6
806	M.E.1 Darbuka1 Tek2	6
807	M.E.1 Darbuka1 Open	6
808	M.E.1 Darbuka1 Closed	6
809	M.E.1 Darbuka2	6
810	M.E.1 Darbuka3	6
811	M.E.1 Darbuka4	6
812	M.E.1 Darbuka D1	6
813	M.E.1 Darbuka D2	6
814	M.E.1 Darbuka D3	6
815	M.E.1 Darbuka5 D1	6
816	M.E.1 Darbuka5 D2	6
817	M.E.1 Darbuka5 D3	6
818	M.E.1 Darbuka6 Mute	6
819	M.E.1 Darbuka6 Open	7
820	M.E.1 Darbuka6 Rim	6
821	M.E.1 Darbuka6 Dom Ak	6
822	M.E.1 Kup1	6
823	M.E.1 Kup2	6
824	M.E.1 Ramazan Davul1	6
825	M.E.1 Ramazan Davul2	6
826	M.E.1 Ramazan Davul3	6
827	M.E.1 Tef1	7
828	M.E.1 Tef2	7
829	M.E.1 Tef3	7
830	M.E.2 BD Kick	1
831	M.E.2 SD	2
832	M.E.2 Asagum	6
833	M.E.2 Asmatek	6
834	M.E.2 Bendirgum	6
835	M.E.2 Bendirtek1	6
836	M.E.2 Bendirtek2	6
837	M.E.2 Dm1	6
838	M.E.2 Findik	6
839	M.E.2 Gum	6
840	M.E.2 Hollotokat	6
841	M.E.2 Islik1	8
842	M.E.2 Islik2	8
843	M.E.2 Kapalit	6
844	M.E.2 Kasik1	6
845	M.E.2 Kasik2	6
846	M.E.2 Kasik3	6
847	M.E.2 Kasik4	6
848	M.E.2 Kemik	6
849	M.E.2 Kenar1	6
850	M.E.2 Kenartek	6
851	M.E.2 Ramazangum	6
852	M.E.2 Ramazantek	6

#	Sample	Family
853	M.E.2 Renk	6
854	M.E.2 Renkbir	6
855	M.E.2 Renkiki	6
856	M.E.2 Tefacik	6
857	M.E.2 Tefgum	6
858	M.E.2 Teftek1	6
859	M.E.2 Teftokat	6
860	M.E.2 Teftrill	6
861	M.E.2 Tefzil	6
862	M.E.2 Tek1	6
863	M.E.2 Tek2	6
864	M.E.2 Tekbir	6
865	M.E.2 Tokat	6
866	M.E.2 Toprgum	6
867	M.E.2 Toprtek1	6
868	M.E.2 Toprtek2	6
869	M.E.2 Toprtokat	6
870	M.E.2 TRILL1	6
871	M.E.2 Zil1	7
872	M.E.2 Zil2	7
873	M.E.2 Zil3	7
874	M.E.2 Zilgit	8
875	Orchestra Hit	8
876	Band Hit	8
877	Impact Hit	8
878	Metal Hit	8
879	Yeah!	8
880	Yeah! Solo	8
881	Uhh	8
882	Hit It	8
883	Uhhhh Solo	8
884	Comp Voice Noise	8
885	Stadium	8
886	Applause	8
887	Scream	8
888	Laughing	8
889	Footsteps1	8
890	Footsteps2	8
891	Click	8
892	Bird1	8
893	Bird2	8
894	Dog	8
895	Gallop	8
896	Crickets	8
897	Cat	8
898	Growl	8
899	Heart Beat	8
900	Punch	8
901	Tribe	8
902	Rainstick	8
903	Door Creak	8
904	Door Slam	8
905	Car Engine	8
906	Car Stop	8
907	Car Pass	8
908	Car Crash	8
909	Train	8
910	Helicopter	8
911	Gun Shot1	8
912	Gun Shot2	8
913	Machine Gun	8
914	Laser Gun	8

#	Sample	Family
915	Explosion	8
916	Thunder	8
917	Wind	8
918	Stream	8
919	Bubble	8
920	Church Bell	8
921	Telephone Ring	8
922	Xylophone Spectr	8
923	Cricket Spectrum	8
924	Air Vortex	8
925	Noise White	8
926	Noise FM Mod	8
927	Tubular	7
928	Gamelan	7
929	Tambura	7
930	Gtr Cut Noise1	8
931	Gtr Cut Noise2	8
932	Power Chord	8
933	Fret Noise	8
934	Dist. Slide1	8
935	Dist. Slide2	8
936	E.Gtr Pick1	8
937	E.Gtr Pick2	8
938	Gtr Scratch1	8
939	Gtr Scratch2	8
940	Amp Noise	8
941	Space Lore	8
942	Swish Terra	8
943	Hand Drill	8
944	Mouth Harp	8
945	Empty	1

Performances

All Performances are user-editable. Use the following table as a model for your own Perfomance lists.

Note: *You can remotely select Performances on the Pa800, by sending it Bank Select MSB (CC#0), Bank Select LSB (CC#32) and Program Change messages on the Control channel (see "MIDI: MIDI In Channels" on page 204).*

#	CC#0	CC#32	PC	Bank: 1	CC#0	CC#32	PC	Bank: 2	CC#0	CC#32	PC	Bank: 3	CC#0	CC#32	PC	Bank: 4
1	1	0	0		1	1	0		1	2	0		1	3	0	
2			1				1				1				1	
3			2				2				2				2	
4			3				3				3				3	
5			4				4				4				4	
6			5				5				5				5	
7			6				6				6				6	
8			7				7				7				7	
9			8				8				8				8	
10			9				9				9				9	
11			10				10				10				10	
12			11				11				11				11	
13			12				12				12				12	
14			13				13				13				13	
15			14				14				14				14	
16			15				15				15				15	
	CC#0	CC#32	PC	Bank: 5	CC#0	CC#32	PC	Bank: 6	CC#0	CC#32	PC	Bank: 7	CC#0	CC#32	PC	Bank: 8
1	1	4	0		1	5	0		1	6	0		1	7	0	
2			1				1				1				1	
3			2				2				2				2	
4			3				3				3				3	
5			4				4				4				4	
6			5				5				5				5	
7			6				6				6				6	
8			7				7				7				7	
9			8				8				8				8	
10			9				9				9				9	
11			10				10				10				10	
12			11				11				11				11	
13			12				12				12				12	
14			13				13				13				13	
15			14				14				14				14	
16			15				15				15				15	

	CC#0	CC#32	PC	Bank: 9	CC#0	CC#32	PC	Bank: 10	CC#0	CC#32	PC	Bank: 11	CC#0	CC#32	PC	Bank: 12
1	1	8	0		1	9	0		1	10	0		1	11	0	
2			1				1				1				1	
3			2				2				2				2	
4			3				3				3				3	
5			4				4				4				4	
6			5				5				5				5	
7			6				6				6				6	
8			7				7				7				7	
9			8				8				8				8	
10			9				9				9				9	
11			10				10				10				10	
12			11				11				11				11	
13			12				12				12				12	
14			13				13				13				13	
15			14				14				14				14	
16			15				15				15				15	
	CC#0	CC#32	PC	Bank: 13	CC#0	CC#32	PC	Bank: 14	CC#0	CC#32	PC	Bank: 15	CC#0	CC#32	PC	Bank: 16
1	1	12	0		1	13	0		1	14	0		1	15	0	
2			1				1				1				1	
3			2				2				2				2	
4			3				3				3				3	
5			4				4				4				4	
6			5				5				5				5	
7			6				6				6				6	
8			7				7				7				7	
9			8				8				8				8	
10			9				9				9				9	
11			10				10				10				10	
12			11				11				11				11	
13			12				12				12				12	
14			13				13				13				13	
15			14				14				14				14	
16			15				15				15				15	
	CC#0	CC#32	PC	Bank: 17	CC#0	CC#32	PC	Bank: 18	CC#0	CC#32	PC	Bank: 19	CC#0	CC#32	PC	Bank: 20
1	1	16	0		1	17	0		1	18	0		1	19	0	
2			1				1				1				1	
3			2				2				2				2	
4			3				3				3				3	
5			4				4				4				4	
6			5				5				5				5	
7			6				6				6				6	
8			7				7				7				7	
9			8				8				8				8	
10			9				9				9				9	
11			10				10				10				10	
12			11				11				11				11	
13			12				12				12				12	
14			13				13				13				13	
15			14				14				14				14	
16			15				15				15				15	

Pads

You can assign the following Hits or Sequences to the four Pads. Older sounds might be still assigned to the Pads when loading musical resources generated with an older operating system (see the following section).

#	HIT - Drum	#	HIT - Percussion	#	HIT - World 1	#	Hit - World 2	#	HIT - Orchestral	#	HIT - Synth&Pad
1	88 Cowbell	1	Agogo 1	1	Baja 1	1	Kup 1	1	Brass Fall	1	Cosmic
2	88 Crash	2	Agogo 2	2	Baja 2	2	Kup 2	2	Orch.Cymbal 1	2	VCF Modulation
3	China	3	Castanet 1	3	China Gong	3	Kup 3	3	Orch.Cymbal 2	3	Planet Lead
4	Crash 1	4	Castanet 2	4	Darbuka 1	4	Kup 4	4	Orch. Hit	4	Brightness
5	Crash 2	5	Conga Hi	5	Darbuka 2	5	Ramazan 1	5	Orch. Snare	5	Crystal
6	Rev. Cymbal	6	Conga Low	6	Darbuka 3	6	Ramazan 2	6	Orch. Sn. Roll	6	New Age Pad
7	Ride 1	7	Conga Mute	7	Darbuka 4	7	Ramazan 3	7	Timpani 1	7	Fifths Lead
8	Ride 2	8	Conga Slap	8	Darbuka 5	8	Rek Dom Ak	8	Timpani 2	8	Calliope
9	Ride Bell	9	Cowbell	9	Darbuka 6	9	Rik 1	9	Timpani 3	9	Caribbean
10	Splash	10	Cuica 1	10	Darbuka 7	10	Rik 2	10	Timpani 4	10	Rezbo
11	Sticks	11	Cuica 2	11	Darbuka 8	11	Rik 3	11	Orchestra Tutti	11	Digital Polisix
12	Rim-Shot	12	Jingle Bell	12	Davul	12	Sagat 1	12		12	Motion Raver
13	Hi Tom Flam	13	Long Guiro	13	Douf Rim Ak	13	Sagat 2	13		13	Moving Bell
14	Mid Tom Flam	14	Short Guiro	14	Dragon Gong	14	Tef 1	14		14	Elastick Pad
15	Low Tom Flam	15	Open Bells	15	Hollo 1	15	Tef 2	15		15	Rave
16	Tom Flam End	16	Rain Stick	16	Hollo 2	16	Tef 3	16		16	Dance Remix
17	Drum Single A	17	Tamb. Acc. 1	17		17	Tef 4	17		17	Vintage Sweep
18	Drum Single B	18	Tamb. Acc. 2	18		18	Tef 5	18		18	You Decide
19	Drum Single C	19	Tamb. Open	19		19	Tef 6	19		19	
20	Drum Single D	20	Tamb. Push	20		20		20		20	
21	Drum Sing.HouseA	21	Timbale Hi	21		21		21		21	
22	Drum Sing.HouseB	22	Timbale Low	22		22		22		22	
23	Drum Sing.HouseC	23	Timbale Rim 1	23		23		23		23	
24	Drum Sing.HouseD	24	Timbale Rim 2	24		24		24		24	
25	Drum Kit A	25	Triangle 1	25		25		25		25	
26	Drum Kit B	26	Triangle 2	26		26		26		26	
27	Drum Kit C	27	Vibra Slap	27		27		27		27	
28	Drum Kit D	28	Whistle 1	28		28		28		28	
29	Drum Kit E	29	Whistle 2	29		29		29		29	
30	Drum Kit F	30	Windchimes 1	30		30		30		30	
31		31	Windchimes 2	31		31		31		31	
32		32	Windchimes 3	32		32		32		32	
#	HIT - Voice	#	HIT - Blocks	#	HIT - Misc&SFX 1	#	HIT - Misc&SFX 2	#	SEQ - Drum	#	SEQ - Percussion
1	Aah !	1	Blk Funk 1 A	1	Applause	1	Bubble	1	Drum DrumBasSolo	1	Perc FingerSnap
2	Hit it !	2	Blk Funk 1 B	2	Bird 1	2	Car Crash	2	Drum Snare Solo	2	Perc Triang.+HH
3	Laughing	3	Blk Funk 1 C	3	Bird 2	3	Car Engine	3	Drum 8 Bt Easy	3	Perc Latin 1
4	Scream	4	Blk Funk 1 D	4	Cat	4	Car Pass	4	Drum 8 Bt Medium	4	Perc Latin 2
5	Uuh !	5	Blk Funk 2 A	5	Church Bell	5	Car Stop	5	Drum Rock 1	5	Perc Latin 3
6	Yeah ! 1	6	Blk Funk 2 B	6	Crickets	6	Explosion	6	Drum Rock 2	6	Perc Mix
7	Yeah ! 2	7	Blk Funk 2 C	7	Dist. Slide 1	7	Gun Shot	7	Drum Brush 1 æ	7	Perc Soft
8		8	Blk Funk 2 D	8	Dist. Slide 2	8	Helicopter	8	Drum Brush 2 æ	8	Perc Conga
9		9	Blk Organ A	9	Dog	9	Jet Plane	9	Drum Disco 1	9	Perc Conga+Ride
10		10	Blk Organ B	10	Door Creak	10	Laser Gun	10	Drum Disco 2	10	Perc Conga+Mix
11		11	Blk Organ C	11	Door Slam	11	Machine Gun	11	Drum Disco 3	11	Perc Conga+Bongo
12		12	Blk Organ D	12	Foosteps 1	12	Phone Ring	12	Drum Disco 4	12	Perc Conga+Tamb.
13		13	Blk Choir A	13	Foosteps 2	13	Punch	13	Drum Funk 1	13	Perc Shaker
14		14	Blk Choir B	14	Heart Beat	14	River	14	Drum Funk 2	14	Perc Shak+Tamb 1
15		15	Blk Choir C	15	Horse Gallop	15	Seashore	15	Drum Brush Shuff	15	Perc Shak+Tamb 2
16		16	Blk Choir D	16	Lion	16	Siren	16	Drum Latin	16	Perc Shak+Cong 1
17		17		17	Scratch 1	17	Starship	17	Drum Progressiv1	17	Perc Shak+Cong 2
18		18		18	Scratch 2	18	Thunder	18	Drum Progressiv2	18	Perc Tambourine1
19		19		19	Scratch 3	19	Train	19	Drum Fill 1	19	Perc Tambourine2
20		20		20	Scratch 4	20	Wind	20	Drum Fill 2	20	Perc Tamb+Conga1
21		21		21	Scratch 5	21		21	Drum Break	21	Perc Tamb+Conga2
22		22		22	Scratch 6	22		22	Drum End	22	Perc Guiro+Bongo

23		23		23	Stadium	23		23		23	Perc Cowbel+Tamb
24		24		24		24		24		24	Perc æ
25		25		25		25		25		25	Perc 6/8
26		26		26		26		26		26	
27		27		27		27		27		27	
28		28		28		28		28		28	
29		29		29		29		29		29	
30		30		30		30		30		30	
31		31		31		31		31		31	
32		32		32		32		32		32	
#	**SEQ - Groove**	**#**	**SEQ - Bass**	**#**	**SEQ - Piano**	**#**	**SEQ - Guitar**	**#**	**SEQ - Orchestral**	**#**	**SEQ - Solo**
1	Grv Drum 1	1	Bass Pick Easy	1	Piano Accomp 1	1	Gtr Steel Strum1	1	Timpani Roll 1	1	Solo Marimba
2	Grv Drum 2	2	Bass Pick Med.	2	Piano Accomp 2	2	Gtr Steel Strum2	2	Timpani Roll 2	2	Solo Kalimba 1
3	Grv Brush	3	Bass Pick Busy	3	Piano Accomp 3	3	Gtr Steel Strum3	3	Orch. Tutti 1	3	Solo Kalimba 2
4	Grv Jazzy	4	Bass Finger Easy	4	Piano Accomp 4	4	Gtr Steel Strum4	4	Orch. Tutti 2	4	Solo Steel Drums
5	Grv Latin	5	Bass Finger Med.	5	Piano Accomp 5	5	Gtr Steel Strum5	5	Orch. Tutti 3	5	Solo Vibes
6	Grv HipHop 1	6	Bass Finger Walk	6	Piano Accomp 6	6	Gtr Steel Strum6	6	Orch. Tutti 4	6	Solo Gtr Dist.
7	Grv HipHop 2	7	Bass Latin	7	Piano Accomp 7	7	GtSteelStrum æ	7	Orch. Harp 1	7	Solo Slide Steel
8	Grv HipHop 3	8	Bass Slap	8	Piano Accomp 8	8	Gtr Steel Arp 1	8	Orch. Harp 2	8	Solo Banjo
9	Grv HipHop 4	9	Bass Digital	9	Piano Accomp 9	9	Gtr Steel Arp 2	9	Orch. Harp 3	9	Solo Violin
10	Grv HipHop 5	10	Bass Synth	10	Piano Arpeg. 1	10	Gtr Steel Arp 3	10	Orch. Harp 4	10	Solo Harpsi æ
11	Grv HipHop 6	11	Bass DigiFilter1	11	Piano Arpeg. 2	11	GtrSteel Arp 6/8	11	Orch. Harp 5	11	Solo Harpsi 4/4
12	Grv Funk 1	12	Bass DigiFilter2	12	Piano Arp 1 æ	12	Gtr Steel Mute 1	12	French Horns 1	12	Solo Gtr Funk
13	Grv Funk 2	13	Bass DigiFilter3	13	Piano Arp 2 æ	13	Gtr Steel Mute 2	13	French Horns 2	13	Solo Piano 1
14	Grv Funk 3	14		14	Piano Arp Down	14	Guitar Country	14	Strings 1	14	Solo Piano 2
15	Grv House 1	15		15	Piano Arp Up	15	Gtr Nylon Strum1	15	Strings 2	15	Solo Piano 3
16	Grv House 2	16		16	Piano Rhythm 1/8	16	Gtr Nylon Strum2	16	Strings 3	16	Solo Piano 4
17	Grv Analog	17		17	Piano Rhythm1/8T	17	Gtr Nylon Strum3	17	Strings 4	17	Solo Synth 1
18	Grv Garage 1	18		18	Piano Latin Rock	18	Gtr Nylon Strum4	18	Strings 5	18	Solo Synth 2
19	Grv Garage 2	19		19	Piano Salsa 1	19	Gtr Nylon Strum5	19	Strings 6	19	Solo Synth 3
20	Grv Dance 1	20		20	Piano Salsa 2	20	Gtr Nylon Strum6	20	Strings 7	20	Solo Synth 4
21	Grv Dance 2	21		21	Pno GlissDwnWhit	21	Gtr Nylon Arp 1	21		21	Solo Synth 5
22	Grv Techno 1	22		22	Pno GlissUpWhite	22	Gtr Nylon Arp 2	22		22	Solo Synth 6
23	Grv Techno 2	23		23	Pno GlissDwnBlak	23	Gtr Nylon Arp 3	23		23	Solo Guitar 1
24		24		24	Pno GlissUpBlack	24	GtrNylon Arp æ	24		24	Solo Guitar 2
25		25		25	Honky End	25		25		25	Solo Guitar 3
26		26		26		26		26		26	
27		27		27		27		27		27	
28		28		28		28		28		28	
29		29		29		29		29		29	
30		30		30		30		30		30	
31		31		31		31		31		31	
32		32		32		32		32		32	
#	**SEQ - Synth&Pad**	**#**	**SEQ - Misc&SFX**	**#**		**#**		**#**		**#**	
1	Synth Seq 1	1	Military 1	1		1		1		1	
2	Synth Seq 2	2	Military 2	2		2		2		2	
3	Synth Seq 3	3	Military 3	3		3		3		3	
4	Synth Seq 4	4	Military 4	4		4		4		4	
5	Synth Seq 5	5	Horror 1	5		5		5		5	
6	Synth Seq 6	6	Horror 2	6		6		6		6	
7	Synth Seq 7	7	Horror 3	7		7		7		7	
8	Synth Seq 8	8	Horror 4	8		8		8		8	
9	Synth Seq 9	9	Lullaby 1	9		9		9		9	
10	Synth Seq 10	10	Lullaby 2	10		10		10		10	
11	Synth Seq 11	11	Nature - River	11		11		11		11	
12	Synth Portam. 1	12	Nature - Storm	12		12		12		12	
13	Synth Portam. 2	13	Metronome æ	13		13		13		13	
14	Synth Portam. 3	14	PreCount æ	14		14		14		14	
15	Synth Portam. 4	15	Metronome 4/4	15		15		15		15	
16	Synth Filter 1	16	PreCount 4/4	16		16		16		16	
17	Synth Filter 2	17	PreCount 4/4 Dbl	17		17		17		17	
18	Synth Pad Panned	18	Toccata	18		18		18		18	
19	Synth Master Pad	19	5th Intro	19		19		19		19	

20	Synth Dark Pad	20	Primavera	20		20		20		20	
21		21	Circus 1	21		21		21		21	
22		22	Circus 2	22		22		22		22	
23		23		23		23		23		23	
24		24		24		24		24		24	
25		25		25		25		25		25	
26		26		26		26		26		26	
27		27		27		27		27		27	
28		28		28		28		28		28	
29		29		29		29		29		29	
30		30		30		30		30		30	
31		31		31		31		31		31	
32		32		32		32		32		32	

Effects

The following table lists all Pa800 Factory Effects. Detailed information on each effect's parameter are contained in the "Advanced Edit" addendum that you can find in the Accessory CD.

FX assignable to FX processors A to D

1: Stereo Compressor
2: Stereo Limiter
3: Multiband Limiter
4: St.MasteringLimtr
5: Stereo Gate
6: St.Parametric4EQ
7: St. Graphic 7EQ
8: St.Exciter/Enhncr
9: Stereo Isolator
10: St. Wah/Auto Wah
11: St. Vintage Wah
12: St. Random Filter
13: Multi Mode Filter
14: St. Sub Oscillator
15: Talking Modulator
16: Stereo Decimator
17: St. Analog Record
18: OD/Hi.Gain Wah
19: St. Guitar Cabinet
20: St. Bass Cabinet
21: Bass Amp Model
22: Bass Amp+Cabinet
23: Tube PreAmp Model
24: St. Tube PreAmp
25: MicModel+PreAmp
26: Stereo Chorus
27: St.HarmonicChorus
28: St. Biphase Mod.
29: Multitap Cho/Delay
30: Ensemble
31: Polysix Ensemble
32: Stereo Flanger
33: St. Random Flanger
34: St. Env. Flanger
35: Stereo Phaser
36: St. Random Phaser
37: St. Env. Phaser
38: Stereo Vibrato
39: St. Auto Fade Mod.
40: 2Voice Resonator
41: Doppler
42: Scratch
43: Grain Shifter
44: Stereo Tremolo
45: St. Env. Tremolo
46: Stereo Auto Pan
47: St. Phaser + Trml
48: St. Ring Modulator
49: Detune
50: Pitch Shifter
51: Pitch Shifter BPM
52: Pitch Shift Mod.
53: Organ Vib/Chorus
54: Rotary Speaker
55: L/C/R Delay
56: Stereo/CrossDelay
57: St. Multitap Delay
58: St. Mod Delay
59: St. Dynamic Delay
60: St. AutoPanningDly
61: Tape Echo
62: Auto Reverse
63: Sequence BPM Dly
64: L/C/R BPM Delay
65: Stereo BPM Delay
66: St.BPM Mtap Delay
67: St.BPM Mod. Delay
68: St.BPMAutoPanDly
69: Tape Echo BPM
70: Reverb Hall
71: Reverb SmoothHall
72: Reverb Wet Plate
73: Reverb Dry Plate
74: Reverb Room
75: ReverbBrightRoom
76: Early Reflections
77: P4EQ - Exciter
78: P4EQ - Wah
79: P4EQ - Cho/Flng
80: P4EQ - Phaser
81: P4EQ - Mt. Delay
82: Comp - Wah
83: Comp - Amp Sim
84: Comp - OD/HiGain
85: Comp - P4EQ
86: Comp - Cho/Flng
87: Comp - Phaser
88: Comp - Mt. Delay
89: Limiter - P4EQ
90: Limiter-Cho/Flng
91: Limiter - Phaser
92: Limiter - Mt.Delay
93: Exciter - Comp
94: Exciter - Limiter
95: Exciter-Cho/Flng
96: Exciter - Phaser
97: Exciter - Mt.Delay
98: OD/HG - Amp Sim
99: OD/HG - Cho/Flng
100: OD/HG - Phaser
101: OD/HG - Mt.Delay
102: Wah - Amp Sim
103: Decimator - Amp
104: Decimator - Comp
105: AmpSim - Tremolo
106: Cho/Flng - Mt.Dly
107: Phaser - Cho/Flng
108: Reverb - Gate

FX assignable to FX processors B and D only

109: St.Mltband Limiter
110: PianoBody/Damper
111: OD/HyperGain Wah
112: GuitarAmp + P4EQ
113: BassTubeAmp+Cab.
114: St. Mic + PreAmp
115: Multitap Cho/Delay
116: St. Pitch Shifter
117: St. PitchShift BPM
118: Rotary SpeakerOD
119: L/C/R Long Delay
120: St/Cross Long Dly
121: Hold Delay
122: LCR BPM Long Dly
123: St. BPM Long Dly
124: Early Reflections

FX assignable to FX processor D only

125 : Vocoder

MIDI Setup

		Default	Master Kbd	Sequencer1	Sequencer 2	Accordion 1	Accordion 2	Accordion 3	Ext. Seq
MIDI IN Channel	1	S1_Tr 1	Global	S1_Tr 1	S2_Tr 1	Global	Upp1	Upp1	S1_Tr 1
	2	S1_Tr 2	Control	S1_Tr 2	S2_Tr 2	Lower	Lower	Lower	S1_Tr 2
	3	S1_Tr 3	-	S1_Tr 3	S2_Tr 3	Bass	-	Bass	S1_Tr 3
	4	S1_Tr 4	-	S1_Tr 4	S2_Tr 4	-	Upp2	Upp2	S1_Tr 4
	5	S1_Tr 5	-	S1_Tr 5	S2_Tr 5	-	Upp3	Upp3	S1_Tr 5
	6	S1_Tr 6	-	S1_Tr 6	S2_Tr 6	-	-	-	S1_Tr 6
	7	S1_Tr 7	-	S1_Tr 7	S2_Tr 7	-	-	-	S1_Tr 7
	8	S1_Tr 8	-	S1_Tr 8	S2_Tr 8	-	-	-	S1_Tr 8
	9	S1_Tr 9	-	S1_Tr 9	S2_Tr 9	-	Bass	-	S1_Tr 9
	10	S1_Tr 10	-	S1_Tr 10	S2_Tr 10	Drum	Drum	Drum	S1_Tr 10
	11	S1_Tr 11	-	S1_Tr 11	S2_Tr 11	Perc	Perc	Perc	S1_Tr 11
	12	S1_Tr 12	-	S1_Tr 12	S2_Tr 12	Acc1	Acc1	Acc1	S1_Tr 12
	13	S1_Tr 13	-	S1_Tr 13	S2_Tr 13	Acc2	Acc2	Acc2	S1_Tr 13
	14	S1_Tr 14	-	S1_Tr 14	S2_Tr 14	Acc3	Acc3	Acc3	S1_Tr 14
	15	S1_Tr 15	-	S1_Tr 15	S2_Tr 15	Acc4	Acc4	Acc4	S1_Tr 15
	16	S1_Tr 16	-	S1_Tr 16	S2_Tr 16	Acc5	Acc5	Acc5	S1_Tr 16
MIDI OUT Channel	1	1 Upp1	Upp1	S1_Tr 1	S2_Tr 1	Upp1	S1_Tr 1	S2_Tr 1	Upp. 1
	2	Upp2	Upp2	S1_Tr 2	S2_Tr 2	Upp2	S1_Tr 2	S2_Tr 2	-
	3	Upp3	Upp3	S1_Tr 3	S2_Tr 3	Upp3	S1_Tr 3	S2_Tr 3	-
	4	Lower	Lower	S1_Tr 4	S2_Tr 4	Lower	S1_Tr 4	S2_Tr 4	-
	5	-	-	S1_Tr 5	S2_Tr 5	-	S1_Tr 5	S2_Tr 5	-
	6	-	-	S1_Tr 6	S2_Tr 6	-	S1_Tr 6	S2_Tr 6	-
	7	-	-	S1_Tr 7	S2_Tr 7	-	S1_Tr 7	S2_Tr 7	-
	8	-	-	S1_Tr 8	S2_Tr 8	-	S1_Tr 8	S2_Tr 8	-
	9	Bass	Bass	S1_Tr 9	S2_Tr 9	Bass	S1_Tr 9	S2_Tr 9	-
	10	Drum	Drum	S1_Tr 10	S2_Tr 10	Drum	S1_Tr 10	S2_Tr 10	-
	11	Perc	Perc	S1_Tr 11	S2_Tr 11	Perc	S1_Tr 11	S2_Tr 11	-
	12	Acc1	Acc1	S1_Tr 12	S2_Tr 12	Acc1	S1_Tr 12	S2_Tr 12	-
	13	Acc2	Acc2	S1_Tr 13	S2_Tr 13	Acc2	S1_Tr 13	S2_Tr 13	-
	14	Acc3	Acc3	S1_Tr 14	S2_Tr 14	Acc3	S1_Tr 14	S2_Tr 14	-
	15	Acc4	Acc4	S1_Tr 15	S2_Tr 15	Acc4	S1_Tr 15	S2_Tr 15	-
	16	Acc5	Acc5	S1_Tr 16	S2_Tr 16	Acc5	S1_Tr 16	S2_Tr 16	-
Chord 1 Chann.		Off	1	Off	Off	2	2	2	Off
Chord 2 Chann.		Off	Off	Off	Off	3	3	Off	Off
Harm. Chann.		1	1	1	1	2	2	2	Off
Harm. Octave		1	1	1	1	-1	-1	-1	1
Harm. Range HI		G9	G9	G9	G9	G9	G9	G9	G9
Harm. Range LO		C -1	C -1	C -1	C -1	C -1	C -1	C -1	C -1
MIDI IN Velocity		Normal	Normal	Normal	Normal	110	110	Normal	Normal
MIDI IN Oct. Trp.		√	√	√	√	√	√	√	√
MIDI IN Mute/Un.		√	√	–	–	√	√	√	√
Upper Oct. Trp.		0	0	0	0	0	0	0	0
Lower Oct. Trp.		0	0	0	0	0	0	0	0

Assignable parameters

List of Footswitch and EC5 functions

The following functions can be assigned to a footswitch or Korg EC5's switch pedal.

Function	Meaning
Off	No function assigned
Style Start/Stop	Same functions of the control panel buttons with the same name
Play Stop Seq1	
Play Stop Seq2	
Pause Seq1	
Pause Seq2	
Synchro Start	
Synchro Stop	
Tap Tempo/Reset	
Tempo Lock	
Ritardando	Progressively increases the Tempo value
Accelerando	Progressively decreases the Tempo value
Tempo Up	Increases the Tempo value
Tempo Down	Decreases the Tempo value
Intro 1	Same functions of the control panel buttons with the same name
Intro 2	
Intro 3 / Count In	
Ending 1	
Ending 2	
Fill 1	
Fill 2	
Fill 3 / Break	
Variation 1	
Variation 2	
Variation 3	
Variation 4	
Variation Up	Selects the next Variation
Variation Down	Selects the previous Variation
Fade In/Out	Same functions of the control panel buttons with the same name
Memory	
Bass Inversion	
Manual Bass	
Style Up	Selects the next Style
Style Down	Selects the previous Style
Single Touch	Same functions of the control panel buttons with the same name
STS1	
STS2	
STS3	
STS4	
STS Up	Selects the next STS
STS Down	Selects the previous STS
Perform. Up	Selects the next Performance
Perform. Down	Selects the previous Performance

Function	Meaning
Style Change	Style number
Sound Up	Selects the next Sound
Sound Down	Selects the previous Sound
Transpose Down	Same functions of the control panel buttons with the same name
Transpose Up	
Upper Octave Up	
Upper Octave Down	
Punch In/Out	Turns Punch Recording on/off
FX A Mute	
FX B Mute	
FX C Mute	
FX D Mute	
FX All Mute	
Style-Upper1 Mute	
Style-Upper2 Mute	
Style-Upper3 Mute	
Style-Lower Mute	
Style-Drum Mute	
Style-Percussion Mute	
Style-Bass Mute	
Style-Acc1 Mute	
Style-Acc2 Mute	
Style-Acc3 Mute	
Style-Acc4 Mute	
Style-Acc5 Mute	
Style-Acc1-5 Mute	
Song-Melody Mute	Mute of Song track 4 (usually, the Melody track)
Song-Drum&Bass Mode	Mute of all tracks, apart for track 2 (usually Bass) and 10 (usually Drum)
Solo Selected Track	
Damper Pedal	
Soft Pedal	
Sostenuto Pedal	
Bass&Lower Backing	Mutes all tracks, except for Bass and Lower
Ensemble On/Off	
QuarterTone	Turns Quarter Tone on/off
Chord Latch	Holds the recognized chord until the pedal is released
Chord Latch + Damper	Holds the recognized chord until the pedal is released, and sustains the tracks where the Damper has been turned on
Glide	When the pedal is pressed, affected notes on Upper tracks are bent down, according to settings for the Pitch Bend on the same tracks. When the pedal is released, notes return to the normal pitch, at the speed defined by the "Time" parameter (see "Glide" on page 197).
Audio In Mute	

Function	Meaning
Microphone Talk	Turns all Voice Processor effects down, to let you address the audience. See "Voice Processor Setup: Talk" on page 213.
Mic Lead On/Off	Momentary switch controls assigned to the Voice Processor. Press to activated, release to deactivate.
Mic Harmony On/Off	
Mic Effects On/Off	
Mic Latch On/Off	
FX CC12 Switch	Standard FX controllers
FX CC13 Switch	
Rotary Spkr On/Off	
Rotary Spkr Fast/Slow	
Drawbar Perc On/Off	
Drawbar Noise On/Off	
Text Page Up	These options let you move to the previous or next page, when reading a text file loaded with a Song (see "Text files loaded with Standard MIDI Files" on page 150) or Song Book entry (see "Lyrics as text files associated to a SongBook entry" on page 168).
Text Page Down	
SongBook Next	Moves to the next SongBook entry in the selected Custom List.
Pad 1	Same functions of the control panel buttons with the same name
Pad 2	
Pad 3	
Pad 4	
Pad Stop	

List of Assignable Pedal and Assignable Slider functions

The following functions can be assigned to a continuous pedal or to the Assignable Sliders.

Function	Meaning
Off	No function assigned
Master Volume	
Keyboard Expression	
Joystick +X	Joystick right
Joystick -X	Joystick left
Joystick +Y	Joystick forward
Joystick -Y	Joystick backward
Upper VDF Cutoff	Filter cutoff (for Sounds assigned to the Upper tracks)
Upper VDF Resonance	Filter resonance (for Sounds assigned to the Upper tracks)
Mic In Volume	
Mic Lead Voice Volume	Continuous controls assigned to the Voice Processor.
Mic Harmony Output Volume	
Mic Lead to Delay	
Mic Harmony to Delay	
Mic Reverb Level	
Mic FX Level	
FX CC12 Ctl	Standard FX controllers
FX CC13 Ctl	
Pad Volume	With this function assigned, you can control the proportional volume of all four Pads at the same time. Please note that the status of the Pad's volume, after having been modified with a pedal or slider, is made current, and will be saved in a Performance or STS by using the relevant Write procedure.

List of Assignable Switch functions

The following functions can be assigned to the Assignable Switches.

Function	Meaning
Off	No function assigned
Ritardando	Progressively increases the Tempo value
Accelerando	Progressively decreases the Tempo value
Style Up	Selects the next Style
Style Down	Selects the previous Style
Perform. Up	Selects the next Performance
Perform. Down	Selects the previous Performance
FX A Mute	
FX B Mute	
FX C Mute	
FX D Mute	
FX All Mute	
Style-Upper1 Mute	
Style-Upper2 Mute	
Style-Upper3 Mute	
Style-Lower Mute	
Style-Drum Mute	
Style-Percussion Mute	
Style-Bass Mute	
Style-Acc1 Mute	
Style-Acc2 Mute	
Style-Acc3 Mute	
Style-Acc4 Mute	
Style-Acc5 Mute	
Style-Acc1-5 Mute	
Song-Melody Mute	Mute of Song track 4 (usually, the Melody track)
Song-Drum&Bass Mode	Mute of all tracks, apart for track 2 (usually Bass) and 10 (usually Drum)
Solo Selected Track	
Bass&Lower Backing	Mutes all tracks, except for the Bass and Lower tracks
QuarterTone	Turns Quarter Tone on/off
Audio In Mute	
Microphone Talk	Turns all Voice Processor effects down, to let you address the audience. See “Voice Processor Setup: Talk” on page 213.
Mic Lead On/Off	Momentary switch controls assigned to the Voice Processor. Press to activated, release to deactivate.
Mic Latch On/Off	
FX CC12 Switch	Standard FX controllers
FX CC13 Switch	
Rotary Spkr On/Off	
Rotary Spkr Fast/Slow	
Drawbar Perc On/Off	
Drawbar Noise On/Off	
Text Page Up	These options let you move to the previous or next page, when reading a text file loaded with a Song (see “Text files loaded with Standard MIDI Files” on page 150) or Song Book entry (see “Lyrics as text files associated to a SongBook entry” on page 168).
Text Page Down	
SongBook Next	Moves to the next SongBook entry in the selected Custom List.

Scales

The following is a list of scales (or tunings) you can select in various operating modes.

Equal	Equal tuning, the standard scale for modern Western music. It is made of 12 identical semitones.
Pure Major	Major chords in the selected key are perfectly tuned.
Pure Minor	Minor chords in the selected key are perfected tuned.
Arabic	An arabic scale, using quarters of tone. Set the Key parameter as follow: C - for the "rast C/bayati D" scale D - for the "rast D/bayati E" scale F - for the "rast F/bayati G" scale G - for the "rast G/bayati A" scale A# - for the "rast Bb/bayati C" scale
Pythagorean	Pythagorean scale, based on the music theories of the great Greek philosopher and matematician. It is most suitable for melodies.
Werckmeister	Late Baroque/Classic Age scale. Very suitable for XVIII Century music.
Kirnberger	Harpsichord scale, very common during the XVIII Century.
Slendro	Scale of the Indonesian Gamelan. The octave is divided in 5 notes (C, D, F, G, A). The remaining notes are tuned as in the Equal tuning.
Pelog	Scale of the Indonesian Gamelan. The octave is divided in 7 notes (all white keys, when Key is = C). The black keys are tuned as in the Equal tuning.
Stretch	Simulates the "stretched" tuning of an acoustic piano. Basically an equal tuning, the lowest notes are slightly lower, while the highest notes are slightly higher than the standard.
User	User scale, i.e. scale programmed by the user for the Style Play, Backing Sequence and Song Play modes. The user scale can be saved to a Performance, Style Performance, STS or Song. You can't select a User scale in Global mode.

MIDI Data

MIDI Controllers

The following is a table including all Control Change messages, and their effect on various Pa800 functions.

CC#	CC Name	Pa800 Function
0	Bank Select	Program selection
1	Mod1 (Y+)	Joystick forward
2	Mod2 (Y-)	Joystick backward
3	Undef. ctl	
4	Foot ctl	
5	Port.time	
6	Data ent.	
7	Volume	Track volume
8	Balance	
9	Undef. ctl	
10	Pan Pot	Track panning
11	Expression	Expression
12	Fx Ctl 1	CC#12
13	Fx Ctl 2	CC#13
14-15	Undef. ctl	
16	Gen.pc.1	
17	Gen.pc.2	
18	Slider	
19	Gen.pc.4	
20-31	Undef. ctl	
Control Change #32-63 are the LSB (Least Significant Bytet) of Control Change #0-31, i.e. the MSB (Most Significant Byte), and are changed according to their MSB counterparts.		
64	Damper	Damper pedal
65	Portamento	
66	Sostenuto	Sostenuto pedal
67	Soft	Soft pedal
68	Legato	
69	Hold 2	
70	Sustain level	
71	F.Res.Hp	Filter resonance
72	Release	Release time
73	Attack	Attack time
74	F.CutOff	Filter cutoff (Brilliance)
75	Decay T.	Decay time
76	Lfo1 Sp.	Vibrato speed
77	Lfo1 Dpt	Vibrato depth
78	Lfo1 Dly	Vibrato initial delay
79	FilterEg	
80	Gen.pc.5	
81	Gen.pc.6	
82	Gen.pc.7	
83	Gen.pc.8	
84	Port.ctl	
85-90	Undef. ctl	
91	Fx A/C	A/C (reverb) send level
92	Fx 2 ctl	
93	Fx B/D	B/D (modul.) send level
94	Fx 4 ctl	
95	Fx 5 ctl	
96	Data Inc	
97	Data Dec	
98	NRPN Lsb	See table below(*)
99	NRPN Msb*	See table below(*)
100	RPN Lsb	See MIDI Implementation Chart
101	RPN Msb	See MIDI Implementation Chart
102-119	Undefined ctl	
120	AllSOff	
121	Res Ctl	Reset All Controllers
122	LocalCt	
123	NoteOff	
124	OmniOff	
125	Omni On	
126	Mono On	
127	Poly On	

(*) The following NRPN messages are recognized by the Pa800:

NRPN	CC#99 (MSB)	CC#98 (LSB)	CC#06 (Data Entry)
Vibrato Rate	1	8	0...127(a)
Vibrato Depth	1	9	0...127(a)
Vibrato Decay	1	10	0...127(a)
Filter Cutoff	1	32	0...127(a)
Resonance	1	33	0...127(a)
EG Attack Time	1	99	0...127(a)
EG Decay Time	1	100	0...127(a)
EG Release Time	1	102	0...127(a)
Drum Filter Cutoff	20	dd(b)	0...127(a)
Drum Filter Resonance	21	dd(b)	0...127(a)
Drum EG Attack Time	22	dd(b)	0...127(a)
Drum EG Decay Time	23	dd(b)	0...127(a)
Drum Coarse Tune	24	dd(b)	0...127(a)
Drum Fine Tune	25	dd(b)	0...127(a)
Drum Volume	26	dd(b)	0...127
Drum Panpot	28	dd(b)	0...127(a)
Drum Rev Send (FX 1)	29	dd(b)	0...127(a)
Drum Mod Send (FX 2)	30	dd(b)	0...127(a)

(a). 64 = No change to the original parameter's value
(b). dd = Drum Instrument No. 0...127 (C0...C8)

Note: *These controls are reset when stopping the Song, or choosing a new Song.*

Program Change messages used as remote commands

The following is a table including all Program Change messages, used as remote Style and Sequencer controls. These messages are to be sent on the Control channel (see "MIDI: MIDI In Channels" on page 204).

PC	Function	PC	Function	PC	Function	PC	Function	PC	Function
Style Elements									
80	Intro 1	81	Intro 2	82	Intro 3/Count In	83	Variation 1	84	Variation 2
85	Variation 3	86	Variation 4	87	Fill 1	88	Fill 2	89	Fill 3/Break
90	Ending 1	91	Ending 2	92	Ending 3				
Style and Sequencers Control									
93	Fade In/Out	94	Memory	95	Bass Inversion	96	Manual Bass	97	Tempo Lock
98	Single Touch	99	Style Change	100	Start/Stop (Style)	101	Play/Stop (Seq 1)	102	Play/Stop (Seq 2)

Note: *The above Program Change numbers are given according to the 0-127 numbering system.*

MIDI Implementation Chart

KORG Pa800
OS Version 1.0 - Aug. 30, 2006

Function		Transmitted	Recognized	Remarks
Basic Channel	Default	1–16	1–16	Memorized
	Changed	1–16	1–16	
Mode	Default		3	
	Messages	X	X	
	Altered	**********		
Note Number:		0–127	0–127	
	True Voice	**********	0–127	
Velocity	Note On	O 9n, V=1–127	O 9n, V=1–127	
	Note Off	X V=64	X	
Aftertouch	Poly (Key)	O	O	Sequencer data only *1
	Mono (Channel)	O	O	*1
Pitch Bend		O	O	
Control Change	0, 32	O	O	Bank Select (MSB, LSB) *1
	1, 2	O	O	Modulations *1
	6	O	O	Data Entry MSB *1
	38	O	O	Data Entry LSB *1
	7, 11	O	O	Volume, Expression *1
	10, 91, 93	O	O	Panpot, A/C FX Send, B/D FX Send *1
	64, 66, 67	O	O	Damper, Sostenuto, Soft *1
	65, 5	O	O	Portamento On/Off, Portamento Time *1
	71, 72, 73	O	O	Harmonic Content, EG time (Release, Attack) *1
	74, 75	O	O	Brightness, Decay Time *1
	76, 77, 78	O	O	Vibrato Rate, Depth, Delay *1
	98, 99	O	O	NRPN (LSB, MSB) *1, 2
	100, 101	O	O	RPN (LSB, MSB) *1, 3
	120, 121	X	O	All sounds off, Reset all controllers *1
Program Change		O 0–127	O 0–127	*1
	True #	**********	0–127	
System Exclusive		O	O	*4
System Common	Song Position	X	X	
	Song Select	X	X	
	Tune	X	X	
System Real Time	Clock	O	O	*5
	Commands	O	O	*5
Aux Messages	Local On/Off	X	X	
	All Notes Off	X	O (123–127)	
	Active Sense	O	O	
	Reset	X	X	
Notes	*1: Sent and received when MIDI Filters In and Out are set to Off in Global mode. *2: Drawbars settings, Sound parameters, Selection of SongBook entries. *3: LSB, MSB = 00,00: Pitch Bend range, =01,00: Fine Tune, =02,00: Course Tune. *4: Includes Inquiry and Master Volume messages, FX settings, Quarter Tone settings. GM Mode On. *5: Transmitted only when the Clock Send parameter (Global mode) is set to on.			

Mode 1:OMNI ON, POLY
Mode 2:OMNI ON, MONO
Mode 3:OMNI OFF, POLY
Mode 4:OMNI OFF, MONO

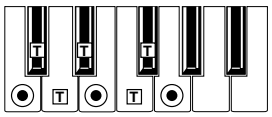
O: Yes
X: No

Recognized chords

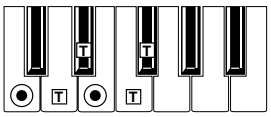
The following pages show the most important chords recognized by the Pa800, when the selected Chord Recognition mode is Fingered 2 (see “Chord Recognition Mode” on page 101). Recognized chords may vary with a different Chord Recognition mode.

Major

3-note

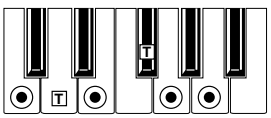


2-note



Major 6th

4-note



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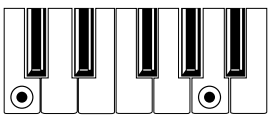
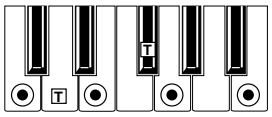


Major 7th

4-note



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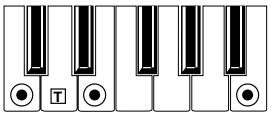

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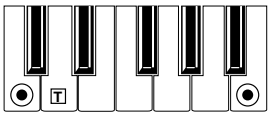
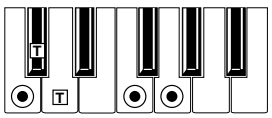


Sus 4

3-note



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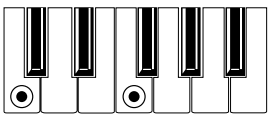
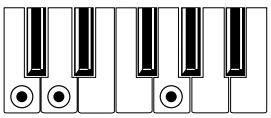


Sus 2

3-note



Dominant 7th

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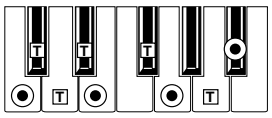

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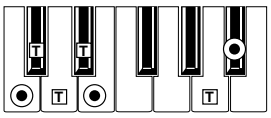

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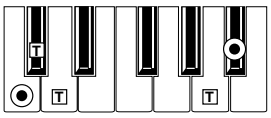
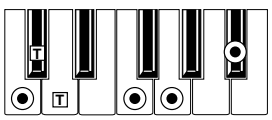


Dominant 7th Sus 4

4-note



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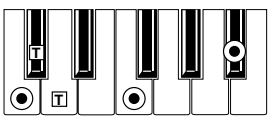

Dominant 7th ♭5

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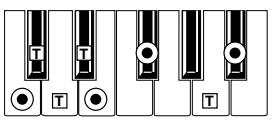
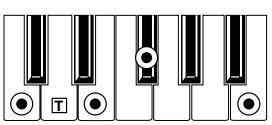


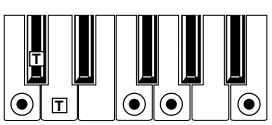
Major 7th ♭5

4-note



Major 7th Sus 4

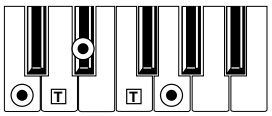
4-note



◉ = constituent notes of the chord T = can be used as tension

Minor

3-note



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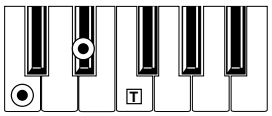
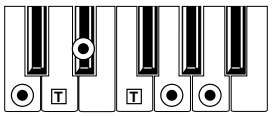


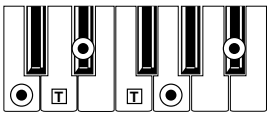
Minor 6th

4-note



Minor 7th

4-note



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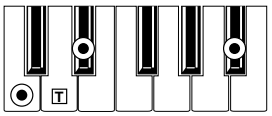
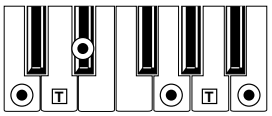


Minor-Major 7th

4-note



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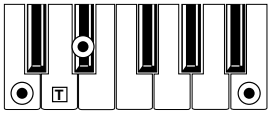
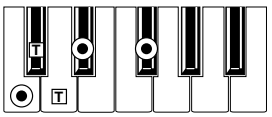


Diminished

3-note



Diminished Major 7th

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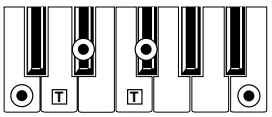

Minor 7th ♭5

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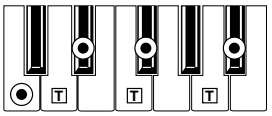
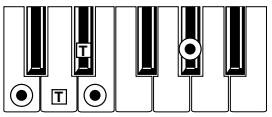


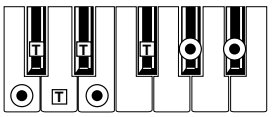
Augmented

3-note



Augmented 7th

4-note



Augmented Major 7th

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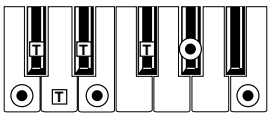
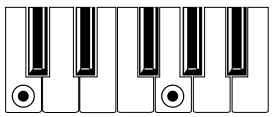


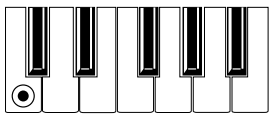
No 3rd

2-note



No 3rd, no 5th

1-note



◉ = constituent notes of the chord

T = can be used as tension

Installing the Korg USB MIDI Driver

The USB Device port can be used to transfer MIDI data between the Pa800 and a personal computer (this is called the ***MIDI Over USB*** function). This is useful when your computer is not fitted with a MIDI interface.

USB can be used in parallel with the MIDI ports. For example, you can connect your Pa800 to a sequencer running on your computer, and at the same time control another MIDI instrument connected to the MIDI ports of the Pa800.

Connecting the Pa800 this ways makes it, at the same time, a MIDI input device, a controller, and a sound generator.

Connecting the Pa800 to a personal computer

Please install the KORG USB-MIDI Driver, before connecting the Pa800 to a personal computer. Be sure your personal computer meets the requirement shown on "KORG USB-MIDI Driver system requirements" below.

KORG USB-MIDI Driver system requirements

Windows

Computer: A computer with an USB port, that satisfies the requirements of Microsoft Windows XP.

Operating system: Microsoft Windows XP Home Edition / Professional / x64 Edition (a driver for the x64 Edition is in beta release.)

Macintosh

Computer: An Apple Macintosh with an USB port that satisfies the requirements of Mac OS X.

Operating system: Mac OS X version 10.3 or later.

Please note before use

Copyright to all software included in this product is the property of Korg Inc.

The license agreement for this software is provided separately. You must read this license agreement before you install this software. Your installation of this software will be taken to indicate your acceptance of this agreement.

Windows: Installing the KORG USB-MIDI Driver

Please connect the Pa800 to the computer via an USB cable only after having installed the KORG USB-MIDI Driver Tools.

Note: *You must install a separate driver for each USB port you will use.*

1. Insert the included CD into your CD-ROM drive.
2. Normally, the "KORG Pa800 Application Installer" will start up automatically.

   If your computer is set so that the installer does not run automatically, double-click "KorgSetup.exe" on the CD.
3. Please follow the installation instructions appearing on-screen.
4. Restart the computer, and turn on the Pa800. Connect the Pa800 to the computer via an USB cable.
5. Select the following command from the task bar to open the installation instructions:

   Start > all programs > KORG > KORG USB-MIDI Driver Tools > Installation manual
6. Select the following command from the task bar to open the installation program:

   Start > all programs > KORG > KORG USB-MIDI Driver Tools > Install KORG USB-MIDI Device
7. Please follow the installation instructions appearing on-screen to install the KORG USB-MIDI Driver.

Driver's ports

After installation, the following ports will be shown in you MIDI application (e.g., sequencer) among the other MIDI devices:

PA800 KEYBOARD: This allows for reception of MIDI messages from the Pa800 (keyboard and controller's data) to the MIDI application running on the computer.

PA800 SOUND: This allows for transmission of MIDI messages from the MIDI application running on the computer, to the internal tone generator of the Pa800.

Mac OS X: Installing KORG USB-MIDI Driver

1. Insert the included CD into your CD-ROM drive.
2. Please double click on the "KORG USB-MIDI Driver.pkg" in the "KORG USB-MIDI Driver" folder inside the CD-ROM, to run the installer. Install it according to the instructions appearing on-screen.

Driver's ports

After installation, the following ports will be shown in you MIDI application (e.g., sequencer) among the other MIDI devices:

PA800 KEYBOARD: This allows for reception of MIDI messages from the Pa800 (keyboard and controller's data) to the MIDI application running on the Mac.

PA800 SOUND: This allows for transmission of MIDI messages from the MIDI application running on the Mac, to the internal tone generator of the Pa800.

Shortcuts

You can keep the SHIFT button pressed, and press another button on the control panel to directly jump to an edit page. Here is the list of "shortcuts".

Shift +	Functions
Any operating modes	
Dial	Tempo Change
Scroll Arrows, *or* Up/Down	*When a list of Songs or SongBook entries is shown:* Next/Previous alphabetical section. *It also works in Disk mode, when the Name sorting is selected.*
Sound	Sends the Sound assigned to the selected track to the Sound mode
Global	Selects the Setup/General Controls page, MIDI section, of the Global mode. This is a quick way to jump to MIDI editing pages.
Media	Selects the Preferences page of the Media mode
Start/Stop	Panic
Slider Mode	Selects the Assignable Sliders page, Controllers section, of the Global mode
Fade In/Out	Selects the Fade In/Out parameter in the Basic page, Preferences section, of the Global mode
Synchro (either)	Selects the MIDI Setup parameter in the Setup/General Controls page, MIDI section, of the Global mode
Tempo Lock	Selects the Lock page, General Controls section, of the Global mode
Display Hold	Selects the Interface page, General Controls section, of the Global mode
SongBook	Selects the Custom List page of the SongBook mode
Transpose (either)	Selects the Transpose Control page, General Controls section, of the Global mode
Mic	Selects the Voice Processor Setup page of the Global mode
Harmony	Selects the Voice Processor Preset page of the Global mode
Effects	Selects the Voice Processor Effects page of the Global mode
Style Play mode	
Style Play	Selects the Style Setup page (Preferences section)
Memory	Selects the Style Preferences page (Preferences section)
Var or Fill	Selects the corresponding Style Element in the Drum/Fill page (Style Controls section)
Chord Scanning (either)	Selects the Chord Recognition parameter in the Split panel, Main Page
Keyboard Mode (either)	Selects the Key Velocity page (Keyboard/Ensemble section)
Ensemble	Selects the Ensemble Type parameter in the Ensemble page, (Keyboard/Ensemble section)
Pad (any)	Selects the Pad page (Pad/Assignable Switches section)
Assignable Switch (any)	Selects the Switch page (Pad/Assignable Switches section)
Upper Octave (either)	Selects the Tuning page (Mixer/Tuning section)
Style	Opens the "Write Current Style Performance" window.
Sound/Performance	Opens the "Write Performance" window.
STS	Opens the "Write STS" window.
Song Play mode	
Song Play	Selects the General Control page (Preferences section)
Play/Stop–Seq 1 *or* 2	Sync Start of either sequencers
Upper Octave (either)	Selects the Tuning page (Mixer/Tuning section)
Keyboard Mode (either)	Selects the Key Velocity page (Keyboard/Ensemble section)
Pad (any)	Selects the Pad page (Pad/Assignable Switches section)
Assignable Switch (any)	Selects the Switch page (Pad/Assignable Switches section)
Style	Opens the "Write Current Style Performance" window.
Sound/Performance	Opens the "Write Performance" window.
STS	Opens the "Write STS" window.
JukeBox mode	
>>	Play the next Song in the JukeBox list
<<	Play the previous Song in the JukeBox list
Sequencer mode	
Sequencer	Selects the Sequencer Setup page (Preferences section)
Upper Octave (either)	Selects the Tuning page (Mixer/Tuning section)

Another available shortcut is the following one, not requiring the SHIFT button being pressed.

Style Play mode	
Up/Down (together)	Original Tempo
Global mode	
Global (keep it pressed)	Touch Panel Calibration

Troubleshooting

Problem	Solution	Page
General problems		
Power does not turn on	Make sure that (1) the power cable is plugged into the outlet, (2) the cable is plugged into the connector on the back of the instrument, (3) and is not damaged, (4) there are no problems with the mains.	
	Is the power switch turned ON?	
	If the power still does not turn on, contact your dealer or the nearest KORG Service Center.	
No sound	Is a jack connected to the HEADPHONES connector? This would disable the internal speakers.	23
	Check the connections to your amp or mixer.	23
	Make sure that all the components of the amplifying system are turned on.	
	Is the MASTER VOLUME slider of the Pa800 set to a position other than “0”?	23
	Is the Local parameter set to Off? Turn it On.	203
	Is the Speaker parameter set to Off? Turn it On.	208
	Is the Attack parameter value too high? Set it to a lower value, to let the sound start faster. Is the Volume parameter too low? Set it to a higher value.	89, 96
Lowest note are not played	When the SPLIT button is lit up, the keyboard will be divided into the Lower part (low notes, below the split point) and the Upper part (high notes, above the split point). Is the Lower track muted? Unmute it.	31
Wrong sounds	Do the USER banks contain modified data? Load the appropriate data for the Song or the Style you wish to playback.	225
	Has one of the USER Drum Kits been modified? Load the appropriate Drum Kits.	225
	Have the Styles or Performances been modified? Load the appropriate data (Styles or Performances).	225
Sound does not stop	Make sure that the damper switch polarity parameter is set correctly.	202
The selected Style or Song cannot start	Make sure that the Clock parameter is set to Internal. If you are using the MIDI Clock of another device, you must set the MIDI Clock parameter to MIDI or USB (depending on the port the Pa800 is hooked to the other device through) and make sure that the external device transmits MIDI Clock data.	203
Does not respond to MIDI messages	Make sure that all MIDI or USB cables are connected correctly.	240
	Make sure that the external device is transmitting through MIDI channels enabled to receive in the Pa800.	204
	Make sure that the MIDI IN Filters of the Pa800 do not prevent the reception of messages.	205
Percussive instruments are not played correctly	Make sure that the Drum track is set to Drum Mode and the external device has not transposition applied.	94, 186
Some “clicks” can be heard when playing a percussive instrument	This is part of the sound, and not a problem.	
A background noise can be heard after selecting a Performance, Style or STS	The selected Performance, Style or STS recalled the effect “17 St. Analog Record”, simulating the noise of a old vinyl recording.	
The Voice Processor cannot be heard	The Vocoder effect has been assigned to the D FX processor. This deactivates the Voice processor.	
	Voice processor effects an only be applied to the microphone input	

Problem	Solution	Page
Media related problems		
Cannot format a device	Is the USB cable correctly connected?	
	Is the USB device correctly powered?	
	Is the device inserted correctly?	
	Is the write protect tab of the disk in the protect position?	
Cannot save data to a floppy disk	Is the device formatted?	234
	Is the device inserted correctly?	
	Is the write protect tab of the disk in the protect position?	
Cannot load data from a device	Is the device inserted correctly?	
	Does the device contain data compatible with the Pa800?	223
The message "Over Current Condition Detected on USB port: please remove the USB media" appears in the display	The USB device is probably defective, due to a short circuit, and cannot be used. While this will not damage the Pa800, it is advisable to remove the device.	

Technical specifications

Features	KORG Pa800
KEYBOARD	
Keyboard	61 keys with Velocity and Aftertouch
SOUND DATA	
Tone Generator	120 Voices, 120 Oscillators - EQ for each track - Filters with Resonance
Multitimbral-Parts	Internal: 40 channels - Midi: 16 channels
Factory Sounds	970 (incl. Stereo Piano and GM2 sounds) + 63 Drum Kits
User Sounds	256 Sounds - 64 Drum Kits
Digital Drawbars	8 Footages
Sound Edit	On-board full editing for Sounds and DrumKits
PCM RAM memory	64 MB
Sampling	Record, Edit, Time Slice, Load/Import, Export - PCM RAM Memory: 64MB standard
Effects	4 Stereo Master - TC Helicon for Vocal FX
Real Time Tracks	4 (Upper 1/2/3, Lower) - 4 Pads
Performances	320 User Programmable
STYLES DATA	
Factory Styles	Up to 544 locations - Preloaded Styles: 419
User Styles	96 User + 320 Favorite (all 960 styles are re-writable)
Arranger Tracks	8
Style Edit	Record & Edit functions
Patterns/Chord Variations	Up to 42 patterns for each style including 3 Intros, 3 Endings, 3 Fills
Style Performance (STS)	Up to 960 × 4 (Real time tracks + Acc. tracks) all programmable
PCM Style Grooves	Using the internal PCM RAM memory
SEQUENCER	
XDS Double Sequencer	Separate transport controls for each Sequencer - Balance Slider
4 STS saved with the Song	In SongBook Mode
Tracks	16 + 16
Sequencer Edit	Record & Edit functions
Backing Sequence (Quick Record)	Real Time Record - Step Record & Edit
Lyrics/Chords	On-Screen (compatible with most popular formats)
OTHER FEATURES	
Voice Processor	Voice technology by TC Helicon: 3 Parts Harmony, Reverb, Delay, Compressor, Eq.
SongBook and SongBook List	Fully Programmable
Arabic Scale	Programmable
Pads	4 + Stop button
Compatibility	i-Series: Styles - Pa-series: Style, Perf., Sound, Song, Song Book
Operating System	OPOS Multitasking System - Load while playing - Upgradable
Internal SSD Flash memory	256 MB for O.S, PCM and all Resources
USB for Memory Devices	Yes (2 slots - 1 Host Rear, 1 Host Front)
Hard Disk	Optional with Hard Disk Installation Kit
Amplification	2 × 22 W - Loudness - Fixed Eq
Speakers	4 Speakers (10 cm Woofer + Tweeter) - 2 way - Bass Reflex Box
USER INTERFACE	
Display	320 × 240 Graphical Color Touch Screen Display
Controls	Joystick - Dial - Up/+, Down/-
Programmable Controls	2 Switches + 2 Sliders
Cursors	Real Time: Master Volume - Acc/Seq-Real Time Volume Balance
Switches	Transp. - Memory - Bass Inv. - Man.Bass - Fade - Tap - Synchro - Ensemble
Help System	Multilanguage Hypertext - Contextual
CONNECTIONS	
MIDI	IN - OUT - THRU
USB	USB: 2 Host (2.0 Hi Speed) and 1 Device (1.1 Full Speed)
Outputs	4 Analog (Left/Right/Out1/Out2)
Inputs	2 Inputs - 1: Mic/Line - 2: Line - with separate gains
Headphone	1 Front jack connection
Pedals	1 Damper - 1 Assignable Footswitch/Pedal - EC5

Features	**KORG Pa800**
Power Supply	AC - Universal Voltage
OPTIONS	
USB Memory	Yes
Hard Disk	Hard Disk Installation Kit - not including the HD
CD - FD	Through USB Host - not internal
Video Interface	New Graphic Video Interface VIF4 - NTSC/PAL board
Expression/Volume Pedal	Korg EXP-2 - Korg XVP-10
Multi-Switch Pedal	Korg EC5
Damper Pedal	Korg DS-1H (supporting half-pedaling)
Switch Pedal	Korg PS-1
PHYSICAL DATA	
Consumption	40 Watt
Dimensions (W × D × H)	43.7 × 13.3 × 7.1 inches (1110 × 388 × 181 mm) - without music rest
Weight	29,3 lbs (13,3 kg)

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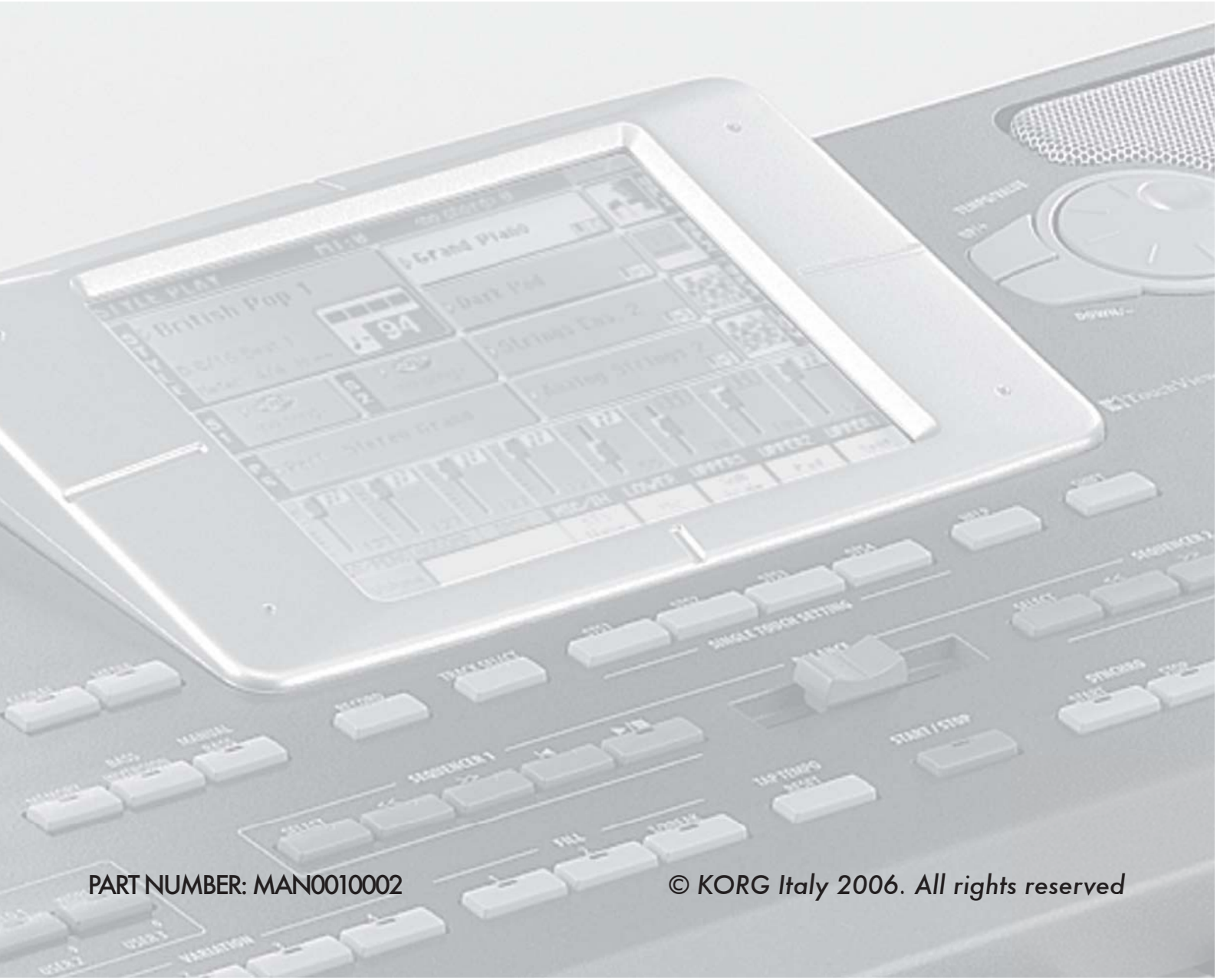

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